a

MOSH'N'GO

publication

This is not an exit

#5 ONLY

one British pound

£1

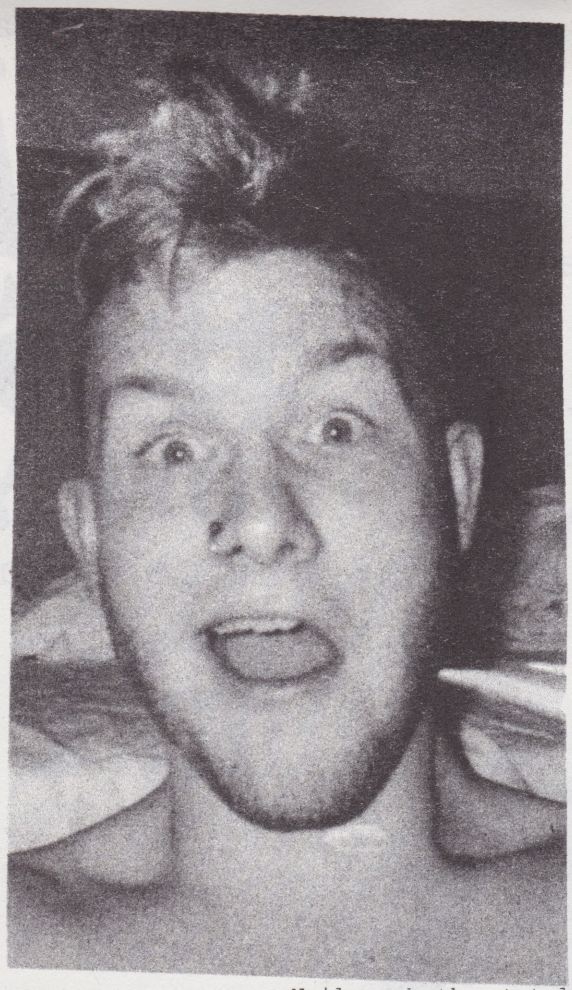
or trade

CONTENTS:

2 ¿Obligatory Columns Page?
8 Dead Pets
9 Flogging Molly
12 Viking Skull
14 Tiger Army
16 Lessons From Anarchy
19 Red Sharks
20 The Jerx
23 Bear vs Shark
24 Phlegm: Nirvana
26 Live Reviews
31 Bouncing Souls
34 Literary Reviews
36 Winnebago Deal
37 CD Reviews

Submissions and contributions ALWAYS welcome

moshngogigs@hotmail.com



Introduction

By Rob Russ

Hello and welcome to another issue of MOSH'N'GO and firstly...THANK YOU so much for buying this fanzine!!!!

I hope you've been reading the previous issues because a lot of the stuff in this one will follow on...my obsession with bears fighting sharks, my interactive reading and my blatant use of other people's work (this time with creditation)
This issue was my favourite to put together...mostly because the fucking thing is so full to the brim of everything and more I could've asked for and also because I've had some really cool people helping me out, offering advice and even my friends have gotten their act together and sent me some stuff in so a big thank you to them!
This issue was written by the following people:
Rob Russ (me), Lorna, Jonathon, Lizzi, Dunk, Neil and the totally awesome Daniel of Phlegm magazine...

I've been really inspired recently to do this issue...I was thinking about knocking it on the head and stopping the print run of MOSH'N'GO...hurrah I hear some of you say...but then I realised I was missing something when I went to gigs...I didn't have a valid excuse to randomly walk up to people and chat to them about music, gigs and asking them to buy my 'zine. Having a 'zine was a great way to meet people! I've had kids emailing me, telling me that the bands they've read about in the 'zine sound so good - can I help them to track them down!!? I've had the older punks telling me it's great to see someone else taking active participation in the scene...writing the 'zines help spread the word and they feel that the kids coming up through the ranks aren't doing their bit...spikey hair, DMs and a band T aren't enough to inaugurate you into the ranks of punk-dom...their enthusiasm for my 'zine kept me going.
I recently played rugby again...it'd been two years since my last game (when I lost the sight in my left eye for two days) and I wasn't expecting a phone call so before I knew what was happening I had volunteered myself for the third team at my local club's charity Sevens tournament. Being the third team, we're just a glorified drinking squad - so after two years of not playing my warm up consisted of a quick amble to the bar and a half a Newcastle Brown for half time...I was in agony for ages...which reminded me why I had always put off going back into the game - it fucking hurts!!! I was winded, dump tackled and given a blinder of a black eye inside the first half of my first game!!! It was great! I was back, a hooligan in the gentleman's game!!!

Back the real world...this about winds it up for this intro...apart from my incessant nagging and begging...that worn out pleading from me...PLEASE PLEASE PLEASE submit your own reviews, opinions, columns or even band interviews (maybe even suggest a band you'd like me to interview and I can track them down). This is a FAN-zine and therefore I only really interview/review the kind of thing that I think or know I'm gonna like...if you like something else - write about it. Don't moan that I don't do enough coverage of the hardcore/psychobilly/emo scene and then don't do anything about it. Submit it! If I like what you write (even if I don't probably) I'll print it - you get your work in print and I get more than one fucking viewpoint in this 'zine of mine! If you don't like what I do...do your own! It's easy, just be yourself and express your feelings, likes, loves and dislikes!

It won't earn you those coveted punk brownie points...you might not get a gold star...but at least you'll have your say!

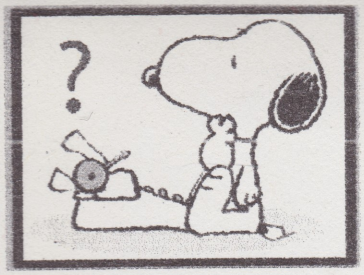
If you do feel inspired; please send articles/columns/reviews/cake/stuff to:

Rob Russ
MOSH'N'GO
52 Neill Road
Sheffield
moshngogigs@hotmail.com

Thank you for buying this fanzine and many many thanks to the following people:
All the bands who took the time to talk to me, all the bands for making the CDs that have emptied my wallet, the guys at Goldstar PR for organising the majority of my interviews, Stu @ No-Rules ('cos what that guy has done for good punk in Sheffield is fucking awesome!), all the bands I've seen for fucking up my hearing, Householdname Records, In At The Deep End Records, Phil @ Lost The Plot, all the fans of my band Sempe Fi (especially the guy who has our song as his ringtone), Dead and Gone Records, all the shops that have agreed to stock this fanzine and to you...yes YOU...for buying this fanzine - probably taking the time out to talk to me and for reading this far!
If I've forgotten anyone...mere printed thanks cannot let you know just how much you mean to me!
Cheers
Rob Russ

PS: This issue was created by the following stimulants: drunk jocks, flitter, cool 70s chairs, Italian operas, Kevin Smith and Clerks X, Jagermeister and beer festivals!

¿obligatory columns page?



OBLIGATORY STANDARDS?

By Rob Russ

You ever notice the standard by which 'zines like this one stick to, adhere their very essence to and then try and tell you it's original and cutting edge? Well, no one does the last one because we all seem to have too much in the way of honesty and respect for the people that actually read our produce.

You see, I get asked why don't I revolutionise the layout, the structure or (heaven forbid) the content of the 'zine? How can I diversify from the standard column, interview, review system? It works, it's been proved to work (hence Kerrap! and Melody Maker) it makes things familiar and understandable for the reader. I like it too, it gives it a logical sense of flow; if you don't like to read interviews because you think I'm an unoriginal dickhead who NEVER thinks of anything interesting to ask the band, then this system makes it easy for you to avoid the interviews and see badly formed opinionated arguments and one sided, poorly written reviews.

I also get asked why I charge money...well, kiddies let me tell thee some honest truth...these things cost money to print! They also need a lot of hard work and whilst I don't make any money (I think last issue I managed to break even) it's nice to know that someone has paid for it - it often means they won't a)wipe their ass with it b)throw it at the band or c)just drop it on the floor. That pound that I ask for give you rights of ownership as well (hey, I'm not reading Law at university JUST to get drunk) so I know that by you parting with a pound, you are more interested than someone who will pick up something JUST BECAUSE its free!

Just because...that rigs a bell...I think its from the revived Jane's Addiction who reformed a year or so ago in what seems like an attempt to top up Perry Farrell's bank balance (either he's on the drugs again or he just doesn't like the idea of spending money on food) - hell, I didn't care, I got to see a band that I thought had split up millennia ago. All hail the reunion...despite the original bassist not being there...and that's what's wrong with reunions...often there is one member of the band who just doesn't want to go back out on the road, is just plain dead (Queen?) or realises the slight negative stigma that is attached to rehashed old bands?

Oh well

History is written by the winners

This quote makes me think about what happened to the other bands that were around at the time of the Ramones et al...what happened to them? Sure I know your gonna reel off bands like Dead Kennedys and Black Flag but what I mean is the band of the same scale as Ramones who just never really came up to par...was this because of the popularity of punk...maybe they played folk/jazz fusion? I wonder what the world would be like without punk? Fake anarchists wouldn't have a moniker to hide behind...they might actually have to be proactive! Imagine that...the punk scene as we know it would suddenly diminish because of kids who have no conviction, no desire to help each other with the DIY spirit that punk infuses in the people that live and breathe the essence of this liberating movement of musical ingenuity.

Or on the otherhand....it could explain how the fuck EMO has lasted so long. Emo could be seen to be a punk's 3rd XI!!!

Anyone ever watch TV and wonder where we'd be without it? No, me neither.

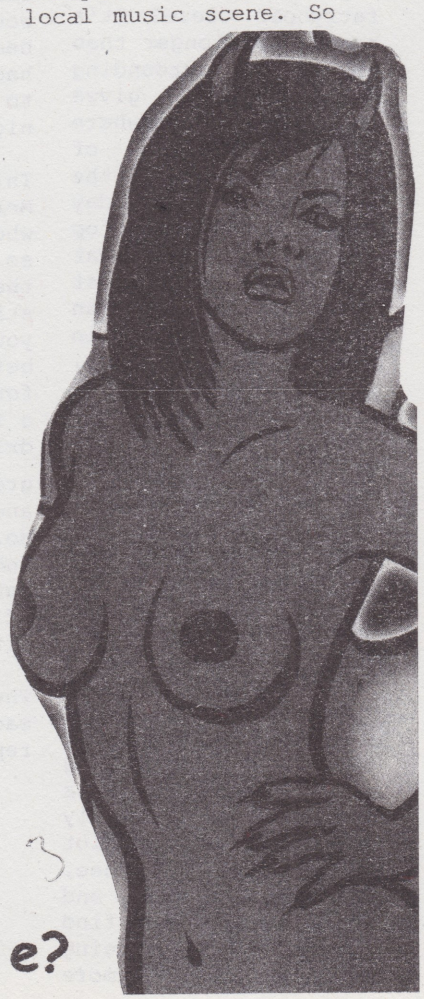
A LEGEND IS LOST

By Lorna Poynton
(Got The Fidgets)

The Ferryboat, Norwich, famous for its riverside location, friendly atmosphere and the brilliant gigs that take place nearly every night. I've been going here since I was 15 and have many memories of the wicked bands that have played, true you can see a band anywhere and have a good gig, but the ferryboat is different. It's more intimate and people friendlier than other Norwich venues, you're within touching distance of the bands and before the barrier was put up this year you could've stage dived as much as you liked, because the stage was barely a foot off the ground. When the heat gets too much the doors were thrown open into the beer garden and the windows were opened so you could see the boats sailing past and get some fresh air.

But gigs like that are now a thing of the past. The ferryboat has been receiving complaints about the noise levels from the people living in the newly built flats across the river. Did they not visit the local area before they bought their multi million pound flats? You would've thought they'd be more concerned about the nightclubs just a few metres away on their side of the river which are open past 11pm unlike the ferryboat and which tend to have more drunken/rowdy people visiting them. Because of these complaints the council forced the ferryboat to take action and so the boat owners Alan and Yvonne did their best at soundproofing the venue without much success.

The council threatened the venue's music licence and it was put under review on June 21st this year. Fortunately the music lovers of Norwich fought back and over 200 people showed up to support the Ferryboat and their local music scene. So



NEWS JUST IN: The day before going to print, news has been going around that the council may been renewing the license! The Ferryboat may stay open!!!!

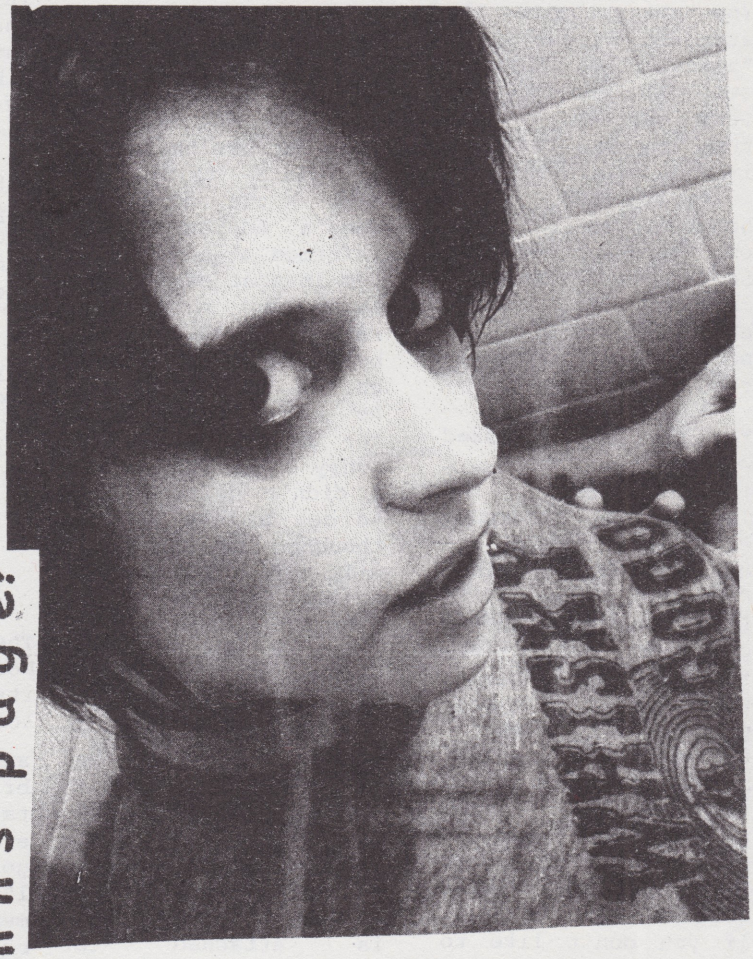
the boat kept its licence for the time being, but its future is unclear as the owners are still constantly facing complaints from the council, public, developers and the brewery and its a lot to deal with whilst trying to raise the money to sound proof the venue and run a busy pub at the same time. Unfortunately Alan and Yvonne have decided to call it a day, as it seems everything they try to do will just be dismissed by the council who are determined to take away their licence.

Why should the ferryboat close? It's been there longer than any of the surrounding developments, gives young people somewhere to go instead of hanging around the streets, gives holiday makers a place to stop and moor up their boat for a drink and most importantly is an essential factor in the local music scene. I can remember gigs from deceased local bands Bleed 13, Splendid Lieutenant, One Stop Earnest and Dead Stars and the turn out was always good and everyone had a fun night for £3. Now where will we go? The waterfront is a bit chavtastic and doesn't really cater for small bands, the UEA only hosts big bands and the arts centre doesn't really seem to do a lot lately. The Marquee, The Brickmakers and King Edward might find themselves being begged to put on more gigs over the next few months...And touring bands who aren't quite Waterfront sized will ignore Norwich completely as none of the other pubs are well known enough. The past few years have hosted UK Subs, No Comply, The Peacocks, Jesse James, Adequate Seven, Stza Crack, Send More Paramedics, RX Bandits, Anti-Nowhere League, Million Dead and The Wayriders to name but a few. This means the next generation of teenagers will miss out on seeing some of their favourite bands up close and personal and will miss the chance to discover bands that they wouldn't have even heard of if they hadn't decided to go to the Ferryboat that night.

This is a sad time for Norwich and for people who enjoy live music, so make the most of the boat while it's still there and if you've never been before, just pop along for one night and see a few bands and have a drink. Then once you grow to love it like I and hundreds of others do, blame the council and the idiots that can't cope with a bit of background noise after 10pm.

The Ferryboat will be sadly missed and never replaced.

¿obligatory columns page?



EDITOR'S PIECE

By Rob Russ

Why do I keep doing this? I've had complaints, hate mail and problems from day one! I've had difficulties with ripping other people off (even though I see it as innocent sharing...but hey), accrediting work to the actual authors and constant fuck ups from the mundane to the macabre.

I guess it's because I caught a bug! I read Rancid News #2 after this guy was repeatedly trying to get me to buy what I thought was a glorified Big Issue. He was very apt and switched on, citing my Leftover Crack t-shirt (who I'd seen two evenings prior) as the reason I should buy because they were interviewed in the next issue. I bought it. Mostly because he made me realise..."what the fuck else are you gonna do on the train home?" and I'm glad I did. I've since found out that guy was Edd, one of the main bodies behind Rancid News (now Last Hours). I've seen their 'zine develop as they have seen mine grow beyond my naïve visions.

Edd always had friends who shared the passion and belief in the fanzine 'scene'...I have to beg my friends to get off their hungover, lazy asses to write up the review to the gig we went to last nite, to write me a column about the

discussion we had the previous evening about the inadequacies of our judicial system or even to just prove to me that they are actually an artist and not just wasting their parents' money by coasting a Modern Art degree.

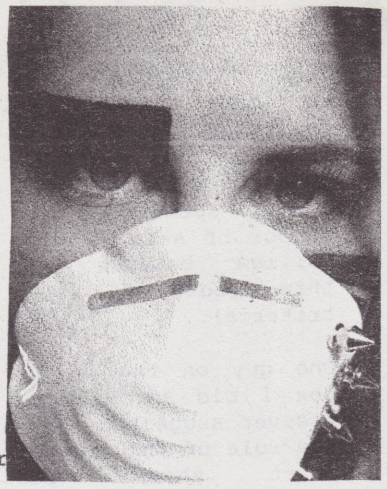
Where Rancid News developed and matured into Last Hours and an internationally acclaimed fanzine...MOSH'N'GO has remained small due to the size of the writing staff (me) and the size of the purse strings (mine). Sure, my columns and reviews are one sided...that's because I write them (or choose to use them from the internet) which should surely point to something...I can't write in the frame of mind of other people. It's a fanzine because I'm a fan of it and therefore I write it up because I want to share something with other people. Be that an interview with a band, a review of a CD or a gig...or maybe even my own inadequacies about doing this as a solo project.

Back to my earlier question...why do I keep doing this? People are probably reading this and are begging for me to stop...but hey...it's when I go to a gig and start selling it to people in the queue, at the bar between bands or even getting onstage and whoring my wares that way (only down that twice and once was during my band Sempe Fi's first gig). I get told all the time (especially by the older punks, rockers...) that they remember a time when 3 or 4 people used to harass them to buy their 'zine at every gig, in every queue, at every opportunity and if they went to London...the number of 'zine sellers doubled or even tripled. I get emails (between the abusive ones telling me that I'm immature for using pictures of semi nude women and 'stealing' other people's material) saying that they've just read my fanzine and really enjoyed a certain interview, or to recommend questions if I get the chance to talk to them again...sometimes they email me to raise a moot point about one of the columns I invarably wrote (either agreeing or raising a valid alternative argument).

What I prefer though is the comments I see about my fanzine in other people's fanzines. It's other people's enthusiasm that keeps me interested, it's other people's creativity that inspire me to do more, become better and possibly create a fanzine that both you and I love.

I write this because I love the content...I write this because I love the punk rock community spirit that is kept alive by working together and creating spaces of free expression...I write this because I believe that what I do will interest someone and ignite that spark that inspired me to do this! If only I had as many inspired friends as Edd...

End Notes:
1) Apologies go to people whose material I use in this 'zine. I don't do it maliciously, I do I because I want to share something that I enjoyed with other people.
2) I've ripped off the house style of Last Hours for this column 'cos I'm a cheeky sod...a little light hearted jest
3) PLEASE help me balance this thing out and contribute your own god damned reviews, interviews, columns, cartoons...anything...anything to stop you telling me that MOSH'N'GO is too fucking one sided...biased even!
4) This issue was written to the soundtrack of Nekromantix, the sound of people sound checking during interviews (making the majority of the Dead Pets interview incomprehensible) and the beautiful Gwen who is my new dentist.
5) All of you should read local independent fanzines...make Kerrap! the reserve of small children and Clear Channel listings.



¿obligatory columns page?

A SEEMINGLY (THOUGH UNITENTIONALLY) VICIOUS ATTACK ON THE NARROWMINDED HYPOCRISY OF RELGIOUS RULES

By Rob Russ

A 'recent' telly program led me to write this piece. The show, 'Shariah TV' is a religious talk show (for, I believe, Islam) on Channel 4 at an obscene hour of the night and it appeared to me to be so one sided, if it carried on much longer, my TV would've toppled over.

A talk show needs opposing view points; even Trisha Goddard understands this part. A large part of what they were discussing dealt with the recent French court decision to allow the hijab to be an acceptable exception to the rule of school uniform despite the removal of any religious representation (ie. crucifixes, stars of david etc...)

But there were two or three Islamic complainants that were complaining about being bullied at school because of differences in dress. I don't know whether this guy's parents were just being ignorant??!! Mates of mine back when I was at primary school wore track suits to be rebellious, but no...the Muslims on this show have to go one further and demand the inclusion hijab...which to me seemed totally against everything I had ever learned about

¿obligatory columns page?

being bullied…the fact is that kids are bullied because they're different; whether that be fat, short, spectacles or colour of skin (I was bullied because of three out of four criteria).

One guy on the telly box I did agree with however suggested that the rule of the French court should be ignored and should not be implemented into the British school. He backed this up with the lenient legislation passed that enables the differences in our cultures to be accepted in the work place (for example) the five time a day prayers, the special dietary requirements of some religions or even the respect of religious holidays. However…

There were three Muslims on the 'panel' tonight and all three of them started agreeing with some so and so in the audience who suggested that maybe the French court was right to decide that the hijab was an adequate exception to the school uniform…to forbid any discrimination on religious basis for a school uniform should be upheld as against our human rights. A school uniform is prescribed in some districts because social diversity is so strife that only a uniform method of dress is reasonable to restrict the trouble that can be caused when minority kids are brainwashed by narrow-minded parents/media/insufficient knowledge into believing (perhaps) a) blonde haired blue eyed boys are neo Nazi Arian bastards b) black people are slaves or c) Jews are men who can part the Red Sea!!!

A religion that won't allow woman rights loses my faith when it won't integrate fully with the society it has adopted. Women are different; tuned to their own specific needs, so sorry if they deserve more rights than your multi thousand year old outdated beliefs allow!!!

PEOPLE are able to judge what is and what is not applicable or suitable for them!!! They can choose to ignore it or to embrace it. The apparent inability for Islam to adapt to the Western way of life is racist! The telly show tonight presented what I can only hope is the narrow minded male minority. There was one Caucasian present; a converted Muslim, but the fact remains; it was an unrepresented document of a foreign religion and its integration into the British way of life…I wonder how many interested white, Christian people watched it (apart from me). It presented a close minded, shallow representation of one of the world's oldest religions. So what if they had success in France? I hope it never sticks over here! I hope the boroughs of Britain (where there is much racial strife) will stick with uniforms - because a uniform, like the one abhorred in France, could save the life of a stubborn, narrow-minded student like the one successful in France!!!! Take for example the student stabbed to death for his baseball cap, Damilola Taylor…

Uniforms are not there to prohibit the representation or acceptance of multi cultural religions…but they are there to protect the young, naïve children within the headmasters/mistress' duty of 'loco parentis' - a legal obligation to protect that child's well being.

And in this growing culture of compensation a school authority could be sued for not respecting the religious beliefs of an individual by not allowing the wearing of the hijab; however on the flip side of the coin a school could be sued for not protecting the safety of a child, when said child (wearing the hijab) is physically and psychologically bullied at school for being so obviously different.

Can you see the courts allowing mass action to be taken on behalf of all the children who were short sighted, vertically challenged and fat to claim compensation after persistent bullying because of that child's difference?

I hate the idea of racism; to me it seems the most pointless thing since arguing between the Dandy and the Beano but still, the closeness of religion restricts the maturation of ideas from beyond the thousands of years old beliefs to start to accept the western ways of equal rights, of fairness in treatment and also in custom.
I am English but that makes me no less inferior to you. I choose not to follow outdated religions because they don't suit me. I do not discriminate someone because of how they dress or how often they choose to pray each day…I discriminate against people if they prove themselves to be unworthy of my respect; white, black, Asian or even Welsh.

School uniforms are not there to restrict or prohibit religious expression; they are in force to protect the youth. In this ever increasing world of racial diversity, some source of unity is needed. When not everyone speaks the same language, or where communities are divided by religion and custom something has to be in place to protect the young, who learn from parents who only teach one side of the story thereby creating an ignorant youth who may see difference as something to be scared of.

The hijab is a respectable item of clothing but firm believers can always evolve this customary dress (as one audience member suggested - but was coerced into submission)…long trousers/skirts, long sleeved blouses and hair scarves in school colours would often be a more acceptable medium. This could relieve racial tension, because the child would be able to cover up as her religion dictates, plus there would be less to ostracise her apart from the other children. Don't shroud your mind in the lack of ability to expressive yourself fashionably…the uniform works!

If I have confused the words hijab and jihad I apologise…I know they have immensely different means but I'm not as cultured as I would like to be and everyone makes mistakes...I look forward to your comments.

A full selection of sources can be supplied.
All moot points welcome
moshngogigs@hotmail.com.

¿obligatory columns page?

"Can we be seated under a vegan painting?"

VEGANISM ELITE

www.no-rules.co.uk

OK, I'll be honest...I've plagairised this from the no-rules.co.uk forum. It intrigues me. I was thinking about trying to steal the Kelly Kemp vegan interview from peta2.co.uk but this was much better. Veganism seems to enlist an elitist attitude (in much the same way as the straight edge scene) and I thought this mish mash of opinions et al may show a more balanced and fair view than some twat telling me a cunt because I enjoy feeding myself remains...

"I think a lot of punks are predisposed to be veggies, especially from the anarcho side... and it's good that they've obviously made some pretty life changing decisions due to themselves being part of the scene... it shows that maybe some things that are being said don't just go straight in one ear and out of the other...
that I think is what sums punk up to me - what makes it not just another musical genre... I think that punk does actually change the way some people go about their life, I know a lot of kids that actually went into different jobs/self employment than maybe they would of if they hadn't been into punk (a lot of people in the social services style employ tend to have a punk background for instance)

"The trouble with the whole vegetarian/vegan argument is it's such a poisoned chalice, so many people have such vehement unswayable views (on both sides of the coin) that it just descends into name calling and fractures the "scene" as it were because I believe you can be punk without being so...
firstly if punk is a rejection of corporate greed and big business culture then you shouldn't really drink or smoke as they are also run by big business.... yes I know there are independent breweries and you can smoke homegrown dope whatever but that's no different from eating free range meat.... you also shouldn't be into punk as the first wave of bands (Buzzcocks debut excepted) all released their singles/LPs on major labels... no first wave of punk no political second wave... and so on....

"Punk to me means creating your own scene, outside of the accepted norm, hence why I promote shows, play in a band, run a label etc all independently of "big business" etc... what I eat really doesn't affect my choices on those levels.... I don't agree with intensive battery farming or animal experiments and I know meat is killed to feed me which still means death to the animal, and am fully aware of the processes of a slaughter house, I was a chef for many years and have butchered and prepared most meats.... but I still can't see why - like a cub scout badge - I should declare myself vegetarian to gain punk level 2, in the same way some people don't believe politics has any place in punk, it's not and shouldn't be viewed as a set of criteria you have to fulfil to achieve a Zen like punk status....
i don't see what corporate greed or big business I am rejecting in going vegetarian? If I buy all my meat from the local butcher (in his own way DIY) who in turn buys it from a local farmer (which he does 'cos I've asked), in itself that could be viewed as being punk, I'm supporting the small DIY business kicking out against the corporate system (i.e. the supermarket chains)

"One thing I do object to, happily not as prevalent as it was in the late 80's early 90's is some crusty twat telling me I can't come into the show, aren't wanted, shouldn't listen to X band etc just because I wear a leather jacket, have a Mohican whatever, when normally said sad case is a Uni student spending 3 years slumming it on daddies money, not washing as some sort of political statement, indeed becoming a crusty became more clichéd than even the uk82 style punks, dog on string, army clothing, nose piercing, dreads,

petuli (or however you spell it) oil etc.... it's very easy to moan and criticize and I've found some of those who moan the most actually make no effort to do anything positive towards the punk scene whatsoever....
also I have an enormous amount of time for anyone who has chosen to turn vegetarian / vegan - amazing will power - utmost respect, but i have no wish to be bombarded with vegan propaganda - it's personal choice - if i listened to what people told me i'd have bought some Duran Duran LP's in 1982 and now be working in a bank with a wife and 2.4 kids.... in fact I sometimes wonder if I eat meat for some sort of perverse pleasure in that it's now no longer the accepted norm...!

"Anyways, be good to hear someone else's views.... some of what I wrote was tongue in cheek and some was serious.... it's an argument that's run for years and will always be tied in with the punk scene...."

I mixed this together from about three different threads on the forum...which may explain it's disjointed nature...I just wanted to represent more than one person's views (even though they are all predominantly identical).

Peta2.co.uk makes interesting reading. Listen to vegans; most of them will talk to you with a patience that is both respectful and informative and finally...visit info stalls at gigs. They may not just cover veganism...they may also be promoting food taste events, gigs, or Free Tibet concerts. You'll never know until you try it. (I did...I missed my meat)

confectionary column page?

THE DEAD PETS

interview

Sweeney: My name's Sweeney and I shout

Stash: My name's Stash I play the trumpet and jump about

Steve: My name's Steve, I've got daft hair and I play guitar

M'N'G: My name's Rob Russ and I write MOSH'N'GO with a fucking sore nose 'cos for some stupid reason I went and got it pierced yesterday

Sweeney: It will hurt mate, it will. He's a piercer so...any advice you need or amputations later on It's the colour of gunge is that normal?

Stash: (laughs)

Steve: It's snot, it's snot!

M'N'G: What influenced this manic style of punk that you play?

Stash: Probably...

Sweeney: People seem to think...we all like different kinds of music...indie, punk, metal, ska...a bit of everything really. But I guess the main bands that influenced us are The Clash, Cocksparrer and the likes of Mighty Bosstones, ACDC, Motorhead...

Stash: Stella Artois

Sweeney: Stella Artois (laughs)

Steve: What a band!

Sweeney: Faith No More, Dead Kennedys...I don't know really...a whole bunch of bands.

M'N'G: The kind of punk you seem to play gives everyone a good time...how do you maintain the energy when you drink, gig and play so much?

Sweeney: Cocaine

Everyone: (laughs)

Sweeney: nah, nah, nah...Seriously now, most of the time we're drunk which is the main point of the band. WE're actually just that excited to be out of us own town and getting pissed for cheap that it's this raw emotion and passion that shines through on stage...the energy comes from our hearts...seriously though...as a rule...no cocaine before going onstage! I did it once it was a bad idea!

M'N'G: What do you do if people ask you about THAT program?

Sweeney: (looks like death warmed up)

M'N'G: you give them THAT look?

Sweeney: I normally tell 'em the same story that i tell everyone else lasts 10 minutes and bores the tits off 'em so they wished they'd never asked that stupid question. I t were an awesome experience and everyone takes piss out of me for it...but what can y'do?

M'N'G: One last question before you go...who do you think would win in a fight between a bear and a shark?

Sweeney: This is off that XFM thing

M'N'G: Nah, our front cover

Sweeney: Right? If it were 20 leagues under the sea, right, the shark would win, because the bear would already be dead. If it was in forest, the bear would win because the shark would be on his barbeque because the shark needs water to survive!

M'N'G: How about a river in a forest?

Sweeney: Same result!

M'N'G: Drinks from the bar?

Sweeney: Rum and blackcurrant

DRINK..DOESN'T THINK

Matt Heinemeyer
newsletter@epitaph-info.com

I love watching the new A&E program "Intervention," but everyone on there has exotic addictions to high-grade meth, designer painkillers, gambling, porn, even throwing up! What ever happened to the old school drunk? You know the person who pisses themselves at family parties? The guy who comes home late and hits the wife, smacks the kids and kicks the dog? The guy staggering down the street with dried pizza-based puke on his shirt? I mean being an alcoholic is becoming a lost art form; all these other "cool" addictions are just lame. Booze has been destroying lives for hundreds, no, thousands of years, so let's not let this way of life go by the wayside. Please join me in mutual destruction of your favorite bottle of booze and severely embarrassing actions following our intoxication...

isn't interactive reading just the coolest thing ever!?!

FLOGGING MOLLY

Nathan: My name's Nathan and I play bass guitar for Flogging Molly

M'N'G: What inspired you to pick up the bass guitar?

Nathan: The tone of it probably, the way it feels when it hits you - the bass is...is where it at. Plus bass is like the lead in Reggae music which is something I love!

M'N'G: Would that explain the trainers? (Adidas stripes in the colours of the Jamaican flag)

Nathan: Yeah (laughs)

M'N'G: I've got to ask, I've got a bass guitar myself but there's a slight problem...I'm not actually any good at playing it. Are their any ways to get better without practising 24/7?

Nathan: Without practising?

M'N'G: Yeah

Nathan: No! You're nuts! You have to practise, it's like anything right?!!

M'N'G: So, what are your influences? Beer? Reggae music?

Nathan: It's all of the above!

M'N'G: Where does the Irish theme come from?

Nathan: That came from our singer mostly and Dave our guitarist. I went to a bar called Molly Malones and was watching him play some of the same songs we play now with other musicians and it was just kind of the best music I'd ever heard; it turned out he needed a bass player so I jumped at it and that was about 8 years ago!

M'N'G: Do you have Irish roots?

Nathan: I've got Irish blood in me but the Irish culture and the music was nothing I was brought up with.

M'N'G: So you just fell in love with the music

Nathan: Yeah, the music was nothing that I'd heard before and as I said it was the best I'd heard.

M'N'G: So, you sound very 'folky'; what do you think makes you so popular with the punks?

Nathan: Well, that's what I was more into before I was into Flogging Molly, I was listening to mostly punk rock music, still consider myself a punk rocker. I guess it's a very natural thing for punks to get into this type of music because it's played by punks
It makes a damned fine change as well because there aren't many bands who're like this.

M'N'G: I got into this sort of thing through the Dropkick Murphys and then went onto Flogging Molly and things like that. I mean it's nice and refreshing because there aren't too many bands playing this hybrid.

Nathan: The festival we've done a lot in the States is something called the Warped Tour. It's nice because a lot of people told me there's a different sound to what a lot of the other bands are doing. Well, I mean, what other band has a fucking accordion player?

M'N'G: Only the Dropkick Murphys springs to mind...do you find those references annoying or repetitive sometimes? Or do you feel you both play awesome music?

Nathan: We're both just doing what we love, both playing music independent of each other but we'd be doing the same thing as we're doing now...it just so happens that we're doing it at the same time. I guess it's a similar scene with punk rock and Irish folk kinda just sound right together.

M'N'G: Do you think the popularity of traditional instruments will grow and grow until bands like Limp Bizkit and Marilyn Manson are using them? Or like KoRn with the bagpipes?

Nathan: (laughs) sure, why not - he probably already has !! I don't know, I wouldn't know. Well, Greenday, you know they'vbe goit an accordion on their last album. Tom Waits

M'N'G: Yeah, well, Tom Waits has been doing so much revolutionary stuff for his whole life...

Nathan: Exactly

M'N'G: And here come the seemingly obligatory generic questions

Nathan: Bring it on

M'N'G: What's the best/worst thing about touring?

Nathan: Best and worst thing about touring? The best thing is going out there and playing and the worst thing has to be missing my family!!

M'N'G: How long is this tour?

Nathan: We've toured for not that long at the minute and it's only like a 3 week tour. I mean, we've done tours that've been like 6 months...it's too much! It drives you crazy and you can't

M'N'G: You miss your family...but does the love from the audience compensate at all?

Nathan: It's the love of the music yeah and it's the love that you feel with the audience. I believe in what I'm doing and I believe that what I'm doing is good, you know and that it brings joy to people and so it's worth it. Nothing will make up for it, you just plain miss your family. Sleeping in your own bed's a pretty nice thing...if you have one.

M'N'G: You've been on tour for 6 months in a straight stretch at times...who has the worst personal hygiene?

Nathan: You know what, when we first started out, that might've been me. But we've toured so much now, you learn how to take care of yourself...'cos if you don't take care of yourself it just makes it that much more difficult.

M'N'G: Where's your favourite area in the world to tour? US? UK? Europe?

Nathan: There's places everywhere that we just love. Of course, I love going to Amsterdam and places like that...but probably the fucking funnest place we ever toured to is Hawaii! We just got off a week in Japan with the Casualties and we stopped off in Hawaii and played a couple of shows there. Went surfing every morning, rented scooters and went up the mountains.

M'N'G: So it's a tough life being on tour then?

Nathan: (laugh) There's the highlight right there! Touring, it's what we love and we have to do it.

M'N'G: You sang the lyrics on one of the tracks called Queen Anne's Revenge on the new album...how come you sang this one and not Dave King...was it one of your songs?

Nathan: Yeah, that song came about when...parts of it were in another song I'd

written a few years ago and Dennis had written that guitar riff. And then we were just hanging out one day, just jamming and I realised that that riff and this song just fit together and then the two of us, just me and Dennis just kinda worked it out and turned it into what it was before we played it to the rest of the band who then turned it into a Flogging Molly song.

M'N'G: Any chance you're gonna play that tonight?

Nathan: I think so, hey Dennis is right there, any chance we're gonna play Queen Anne's tonight?

Dennis: What's that?

Nathan: Think we'll play Queen Anne's tonight?

Dennis: Probably

Nathan: Fantastic

M'N'G: You sound very different but by the size of the queue by the door already you're very popular here in Britain too do you think that may be because of our folk heritage?

Nathan: I think it's that folk heritage, I think that's what you said, is gonna connect anywhere, with all cultures because they all have that folk element, it's like Irish folk music sounds different to Japanese folk music but there's still that same kind of spirit in the music and I think that it definitely does connect, yes. You know, In the States, Ireland, England, Scotland, Finland...it's all over the place

M'N'G: My dad's half Scottish and he likes the band!

Nathan: Awesome

M'N'G: What do you think to our English Ale?

Nathan: It's pretty good man

M'N'G: Better than Newcastle Brown?

Nathan: I'm not a fan of Newcastle Brown, I definitely prefer Guinness!

M'N'G: So you may be persuading your friends to get some Spitfire tattoos?

Nathan: (laughs) so what would it be? What's the logo? That? Is that a whip?

M'N'G: It's that brand just there...Shepherd's Neame. It's a crook that the shepherd or Little Bo Peep would use

Nathan: Or even a Bishop

M'N'G: That sounds better than Little Bo Peep! Who came up with the pirate connotation?

Nathan: Well, it's a great metaphor. There's a lot you can use with that in life.

M'N'G: So, do you secretly want to be a pirate?

Nathan: I think everyone does.

M'N'G: Sailing the 7 seas?

Nathan: Sure. In the romantic sense of being free and living by your own rules

M'N'G: Not the bit where you get scurvy

Nathan: Or the other bit where you're shooting down tourist with M16s to get their goods!

M'N'G: I was thinking more of the traditional view...with the parrot on your shoulder.

Nathan: Yeah, the romantic view

M'N'G: Since we're romanticising about pirates...who would you most like to board and pillage?

Nathan: I think I'd rather just settle into a nice island

M'N'G: What would your pirate name be?

Nathan: Drunken Pirate. Never thought about it really but it'd definitely have to be Nate

M'N'G: How about him? (pointing at the drummer in the corner of the room)

Nathan: Sarge!

M'N'G: How do you get your ideas for these old-y world-y traditional folk songs?

Nathan: That's always been an element of Flogging Molly, playing the traditional music with what we're doing right now...higher energy kind of punk rock. It's not really a new idea, it's just...

M'N'G: So, what inspires this creation?

Nathan: It comes from everywhere and therefore its hard to really say...it's a collective. You know, a lot of the traditional riffs were brought to the table by one of the other members of the band, we all kinda do our bit and throw our bits onto the table.

M'N'G: I was on the Flogging Molly website and you've got your own fan page

Nathan: Oh yeah...

M'N'G: Quite impressive. And you mention in that a band you were in a while back called Finnegan's Lads

Nathan: That's news to me...not sure that's meant to be me

M'N'G: You say you like decent beer...but does that not make it difficult living in America where they basically serve up water?

Nathan: Being an American and growing up on that, you get used to it. But it's definitely really nice to go travelling and go to places where they do really good beer! There's American beers that I like...like Sierra Nevada'a a good beer! You ever heard of that?

M'N'G: Nope.

Nathan: Great ale, only brewed in California.

M'N'G: An American ale? Served warm?

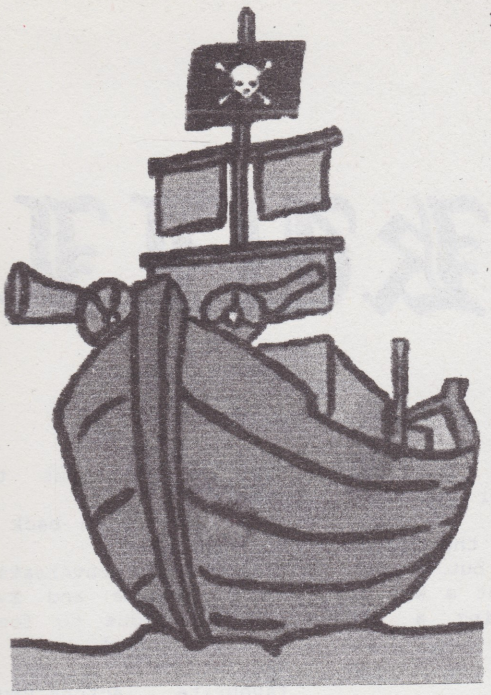
Nathan: If you want to try proper British ale or English cider, try the pub up the road!

M'N'G: What's your favourite cider?

Nathan: Purple Haze!!! From the Saxon Brewery!

M'N'G: What do you think of Blackthorn?

Nathan: Urgh! Nasty pasteurised stuff!



M'N'G: Down in the south of England, there's a lot of people who make it locally on their own farms. We've got this local guy called Kenny Crab who's a local farmer and he makes some really good cider in this tiny little shed round the back of his house. So, if you're ever in Kent…try some Kenny Crab cider"

Nathan: Will do…

M'N'G: So, you've not had much cider?

Nathan: Excuse me?

M'N'G: If Blackthorn's your favourite?

Nathan: Well it is, but I prefer Uncle Jimmy's Cider from Maine who is our accordion player Matt's uncle, Jimmy, brews his own hard cider; presses it himself - that's quite nice.

M'N'G: Where's your favourite country for beer then?

Nathan: Ireland and then Belgium and then Mexico

M'N'G: And the ultimate question…who would win in a fight between a bear and a shark?

Nathan: I'd say a polar bear would win, definitely.

M'N'G: Why?

Nathan: A polar bear

George: The bear dude, because the shark would jump outta the water to bite the mother' then just flop around and die

Nathan: If they went head to head knowing that they had to fight then the polar bear would definitely take the shark out! 'Cos they got their arms and legs and mouth and…the shark is just little bits of fish supper at this point.

M'N'G: After the first fight, what would happen if more sharks were to come along.

Nathan: This is getting more and more complex! But there's still no competition - there bear would kick ass! Why don't you post that question to National Geographic and see what they say?

M'N'G: (laugh) And finally, drinks from the bar?

Nathan: GUINNESS!!

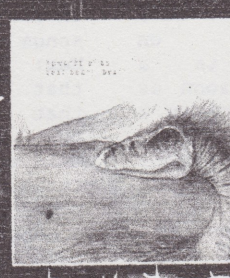
FOOT PRINT
www.footprinters.co.uk

Printed @

THE PLANET SMASHERS

:howards alias:

present their new album
beat heart, beat
out summer 2005!
poignant, intelligent, upbeat melodic rock
an anthem for the doomed youth
14 tracks from the UK post-rock underground
so rich and diverse that it will leave you breathless



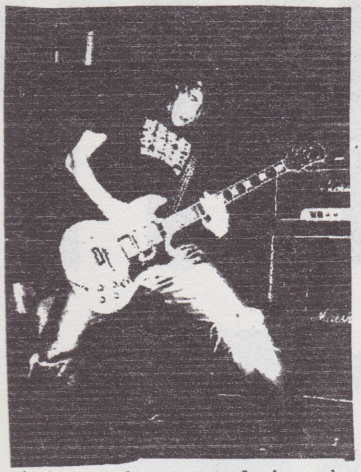
DA SKYWALKERS
Awesome exciting new punk rock album... for fans of Rancid, US Bombs and Dropkick Murphys...

www.householdnamerecords.co.uk
order online, download MP3s, latest tour dates... Distributed by Plastic Head Distribution
HOUSEHOLD NAME RECORDS of london

VIKING SKULL

I met up with Waldie and Daz of Viking Skull for a mighty fine pint of Tiger in a beer garden on a sunny Saturday afternoon...

M'N'G: How are we doing?
Waldie: Not bad, got hammered last night so probably shouldn't be driving
M'N'G: No excuse...that's hungover not drunk!
Waldie: True
M'N'G: Introductions please
Waldie: Waldie, bass and love pump extraordinaire
Daz: And I'm Daz...the lick meister
M'N'G: Fantastic...what made you become a lick meister?
Daz: Angus Young, ACDC, since I was about 10
Waldie: Chicks
Daz: Birds...can't get laid without it.
M'N'G: What made you drop to four strings?
Waldie: 'Cos I was shit on guitar...plus when I first started my mate already had a guitar so I picked up the bass and went 'donga, donga, donga' (repeat to fade)
M'N'G: How's it all going anyway?
Daz: Really good, going through a bit of a quiet spot at the minute. Just waiting for the album to get all marketed up and stuff and be released. It's released on Halloween...which is a good touch. As soon as it's released we're on a world domination tour. We've just got on a tour with Alice Cooper and Twisted Sister
Waldie: It's gonna be amazing big arenas, big shows! It's been a quiet year this year...like last year we had 7 or 8 tours headline and supports, but this year we've been working on the album which we got done over the past couple of months
M'N'G: Still recording at Premier Studios?
Waldie: Yeah, wicked. Stick to what you know
Daz: It's a good place and 'cos we're local and know everyone - they know what we want and we know what we can get out of it.
Waldie: And Iain's well into it!
We just want to get it the best that we can with that studio 'cos that's just how we want it. We don't want it to be over produced we want it to sound pretty dry and raw...the way I think heavy rock should be!
M'N'G: Apart from the Viking invasions of the 6th Century...what would you count as your influences?
Waldie: Bands. That's what we're into!
Daz: Bands, birds, beers, bongs, bikes, banging,
M'N'G: The all important Bs. Are there any more absolute classics on the new album?
Daz: They're all classics!
Waldie: When you listen to it...it's got the feel of a Greatest Hits even though
Daz: They're all anthems, they're all sing a long tracks!
M'N'G: Raise your pint to the sky kinda rock?
Waldie: Sure, but it's not rah, rah, rah - it's yeah, yeah, yeah but no, there're not Viking songs on this one.
Daz: No, we've done that. Been there, done that now onto something new.
Waldie: You might get a taste of it in Chapter 2
Daz: We might release another e.p. soon... which we will call Chapter 2. We're just gonna call the album...Viking Skull, This Time. For the e.p.s we want to get a chapter thing going so if we do a third it'll be Chapter 3 with an album inbetween that
Waldie: Keeps it fresh for the fans as well. That first e.p. was so good for us there's no point forgetting about that whole aspect of the band. It's something different for on the road as well. It might not be in the shops straight away but...
Daz: It's just a way of doing something a bit different...an e.p. then an album and then another e.p.
M'N'G: Kinda like a teaser or taster...a warm up to the full on album
Waldie: It's a great way of becoming prolific without releasing two albums a year!
M'N'G: But your first one just appeared.
Daz: Well, we didn't really want to do too much with it because of Speedhorn and all the work that goes with that was our main thing. We just decided to put it out and it did quite well and the response was phenomenal. So now we can get an album out and get it done properly and see where we go from there.
M'N'G: Do you find it refreshing that people may have listened to you originally because you were a Raging Speedhorn 'side project' but now you have your own legion of fans that follow you as Viking Skull?
Daz: Well, we expected to have people do that in the start...you know, we'd see Speedhorn fans there to see what it's like, thinking it'd be the same sort of music but it turns out it's a completely different kettle of fish...I think it's good 'cos it turned a few heads and when the word of mouth starts people realise that it's its own entity.
It's nothing that's ever over shadowed us as a band 'cos we're just doing our own thing...it was never set out to be a side project...we just share some people. I love really heavy music; so Speedhorn's a great outlet for that and I absolutely love classic rock and I've got Viking Skull for that. Can't have one without the other.
Waldie: Don't go back to go forward.
(following conversation about bananas and Evil Dead lost due to fools on a motorbike)
Waldie: He's one of my favourite actors...Bruce Campbell...not that I'm gay or anything...but he's a genius - you don't know whether you're gonna laugh, cry or scream...our whether he's gonna do something with his eyebrows!! What's that new film he's in?
M'N'G: Bubba Ho-Tep
Waldie: That looks cool...he's a 70 year old Elvis
M'N'G: Any horror influences then?
Waldie: Well, there's the horror stories about ugly birds
M'N'G: So, a regular night out in Corby then?
Waldie: Or Kettering - that was proved last night...a few scary kites of the night in Kettering.
Daz: All I can say is beer's beer!
M'N'G: Goes down the same way and gets the same result...are you sponsored by the whole Jagermeister thing?
Daz: It's not really a sponsorship, it's like, they just give you stuff
Waldie: It's mental, I don't know how they make any money in the UK 'cos every single band in the UK seems to be sponsored by Jagermeister.
Daz: Every time we go on tour 6 boxes will arrive full of bottle and little give away things
M'N'G: Keyrings, condoms...
Waldie: Hey, the jonnies are good man...black mambas
Daz: That is a good touch
Waldie: They taste of it as well!
Daz: I can't stand it, the stuff's disgusting.
Waldie: It's a good thing 'cos you can give away drinks and all that, and people love



it! It's a cool brand too!

Daz: I think they did a whirlwind tour the other year, Slayer and stuff like that.

Waldie: And they flew Roddy (singer) over for a few days and all he had to do was hang out with them, get pissed and go watch these bands with them! So he managed to get kicked out of places and pissed off the Jager people

Said he bumped into a guy that looked like Gene Simmons, with a pig in the Southwest. 'Cos he got kicked out of a venue for hanging off of a balcony or something.

There was a great picture of him in Metal Hammer hanging off it and then he got escorted off the parking lot. And then got himself involved in some weird wedding party…too many stories

Waldie: When you're on the road, any kind of free booze as well as your rider is muchly appreciated and for those tight emergency spots you can always whip out a bottle of Jager.

M'N'G: What accompanies the Jager swilling on the tour van jukebox?

Daz: Classics! Maiden

M'N'G: Huey Lewis and the News?

Waldie: Not really…

Daz: Just classic bands - what anyone would listen to…if you name a 70s super group…it'll probably be in our van; or was in our van because it caught fire last month.

It was parked outside my house and it got burnt to the ground in my driveway

Waldie: And the tapes got melted

Daz: I had my neighbour banging on the door going "your fucking van's on fire!!" and I was like 'what the fuck' 'cos I'd just smoked a spliff and was monged out. Outside the whole front of the van was on fire and I was shitting myself because all the gear was in the back and I managed to save most of it - apart from one amp which was destroyed.

Guy who'd actually rang up the fire brigade told them there might still be someone inside

Waldie: That's the only way to get them to come quicker than their standard half hour!

M'N'G: A remember a few years ago - I remember you were notorious for setting fire to yourself and blowing all your amps.

Waldie: We were in a band called Alsatian a few years ago and the fire we started got a bit out of control and the bouncer had to come up and put it out with the extinguisher and we were told we could never play there again!

M'N'G: And then I gave you a slot on the Queen's Jubilee all dayer and you exploded all of your speakers!

Daz: That's like a long time ago

Waldie: A gig in Corby ain't a proper gig in Corby unless you fuck some serious shit up!!!

M'N'G: What, like Frank pissing on the electrics?

Waldie: That was funny that was - surprised he didn't blow his cock off!

Daz: He took a piss on the wall and the standing water, or standing piss I suppose kinda seeped into the circuit breakers or something and blew the electrics off 3 times. AS soon as it was back on, it fucked up again!

Waldie: Didn't Ed get up or something? Playing guitar as well?

Daz: What it was, was that Gareth smashed his guitar into two bits and played near enough the whole set with us with just this neck of a guitar!

Waldie: It'd be great to have a good memory…I've got the worst memory in rock.

M'N'G: Where have you played so far?

Daz: Most places really; we've played in Holland, SXSW in Texas, Shetland Isles

Waldie: Two nights in the Shetland Isles and they were fucking mental in Yell when 300 teenagers turned up and went fucking mental…shagging against the van, setting off fireworks, fighting, but proper beating the shit out of each other…parts of that island even put Corby to shame.

Daz: Played in Lerwick the next night to about 14 people

Waldie: It was an over 18s gig

Daz: But they were proper cool 'cos they sorted us out with a huge pad to crash at! Fed us, watered us…

Waldie: Hate London, real shitty! Love Scotland!! You get to know everyone and have a damned good time! They seem to treat you better…if we were another shitty emo band we'd not even get a second glance and it's getting to know people that's great. Plus we've got more great hooks than a tackle shop!

M'N'G: What advice would you give a new band?

Waldie: Get good quick!!!

Daz: Simple!

(fucking traffic, can't make out this part where the guys mock Trivium for trying to do too much within one song)

M'N'G: This is the question that will change your life…who would win in a fight between a bear and a shark?

Waldie: What kind of bear?

M'N'G: Grizzly

Waldie: On land or in water?

M'N'G: Kinda like a bear trying to catch salmon but then there's a bull shark instead.

Daz: I'd say the bear if the shark was salmon shaped. Because by the time the shark has swum that far upriver it'll be knackered and no have much room. You can also see that the shark is more vicious than the bear anyway.

Waldie: But the bear's got more angles of attack and fucking sharp claws!!!

Daz: But the sharks' been around for millions of year ain't it so there's gotta be something right.

Waldie: If the shark came up behind the bear and bit its bollocks off, then the blood and the blood frenzy would see the shark win

Daz: I'm gonna go with the shark

M'N'G: What if they were in a ring?

Daz: Here's a good one - what if the bear had a snorkel?

Waldie: The shark'd just rip it off…then the bear'd be REALLY fucked

M'N'G: How would the shark rip off the mask?

Waldie: With it's fin…it's flipper

Daz: Like Billy the Fish in Viz

Waldie: yeah!

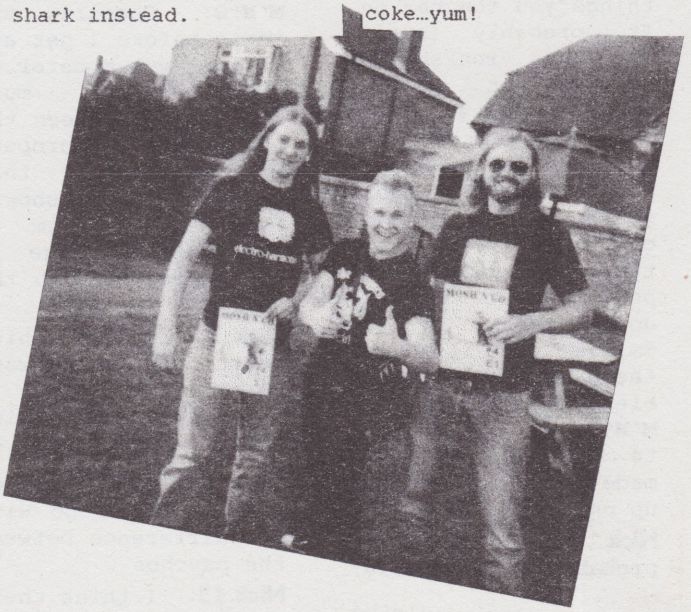
Daz: I'm still saying shark…even if the bear had a snorkel…it's more vicious

Waldie: I'm going for the bear 'cos the bear weighs more and has more muscular viciousness and whip it onto the beach and tear it to sushi!!

M'N'G: Drinks from an appreciative fan?

Daz: Double Jim Beam black and coke

Waldie: Double Jameson's, ice and coke…yum!



TIGER ARMY

TIGER ARMY

M'N'G: For the benefit of the fanzine...who are you and what is your role in the band

Nick 13: Guitar, Vocals and I write the songs for Tiger Army

M'N'G: The man, the band, the legend

Nick 13: Well, it depends what way you look at it

M'N'G: Credit where credit's due - you write some great songs

Nick 13: Thanks

M'N'G: It's not called a fanzine for nothing

Nick 13: (laughs)

M'N'G: What influenced you because you're songs have such a wide range of styles...everything from country to 50s rockabilly and full swing back to a proper psychobilly sound

Nick 13: As far as the new album goes; and the whole Tiger Army sound in general, I'd say it really is a combination of a lot of things. Kinda like things I got into when I was growing up and then the things a got into a little later on and also many of the things you touched on. It probably starts with 50s rockabilly, but a lot of old school punk from the 70s and early 80s, European psychobilly a lot of what I guess you'd call death rock or Goth, a certain type of dark pop or post punk bands like Joy Division or the Smiths and it's all these things that are blended I suppose

M'N'G: So if you had to say one band that made you want to get up on stage and write

Nick 13: I would probably have to say, for me, that would've started with punk rock as a kid because there was something about punk rock when I first heard it that grabbed me in such a way that no other music had, I was a fan of music already, but there was something so immediate about it that I felt immediately that I...it wasn't enough to just listen to it...I had to be closer to it than that...by playing it. And I think the fact that punk is often somewhat, shall we say, 'less than technically proficient', which was a good thing in a way as a kid because it seemed accessible and it seemed like something I could do as well. It wasn't something that you had to have years of training for. I was already playing guitar by this time, but I know when I saw my first punk show, which was The Ramones...that was a big deal for me

M'N'G: Jealousy

Nick 13: (laughs) It was still with Dee Dee as well

M'N'G: (dreamy) How old were you then?

Nick 13: 14

M'N'G: Changing the topic before I get all green eyed monster...do you notice much difference between the US and European psychobillies that come to your shows? Because you seem to have had a surge in popularity through the Hell-Cat records...

Nick 13: Which question do you want me to answer dude?

M'N'G: Was I asking two questions? I do it all the time, sorry. We'll go with the difference between the psychos

Nick 13: I think there is a difference. In the 90s in the States there was essentially no psychobilly scene

and people who even knew what it was were few and far between and I think in the UK because this is where it started; the people here tend to be much more warm to it. Because if I had to make a guess...there were between 100 and 200 psychobillies in the States in the early 90s until kinda when our band started. So kind of, outside these people were fans, much newer to the scene so they've only got into it in the last 5/6 years which when we look at the UK where some of these psychos have been into the scene for what 20? 25 years? So obviously the scene here has more history to it and a deeper understanding of what the music is about...to me anyway

Knowing that, is there any difference in the audience?

Well, we've definitely seen some wrecking on this tour. And strangely enough, despite the differences in the psycho scene the crowds and a lot of the energy, whether its wrecking, slam dancing whatever is pretty constant at Tiger Army show throughout the world. Really though, our crowds are always pretty mixed; I mean you'll see psychos along with hardcore kids, punk rockers, skinheads...you really tend to see every different subculture at our shows and people who are just kind of doing their own thing. So I guess I'd have to say it is pretty similar over here, but in a good way. A bunch of people from different subcultures going crazy is a good show.

M'N'G: And back to my earlier question which I fucked up like I always do when I interview someone...How did it feel going from having Hell-Cat's faith in your music to put out your records? Do you think that was the launch pad for your, as some critics have put it, your overnight success?

Nick 13: I don't see it that way! I guess it is kinda true that we wouldn't be where we are today without Tim's help but as far as it happening quickly...this year will be the ninth year since Tiger Army's first gig and also our first album came out five years ago that

really, we've spent the last 4 years touring quite heavily and I certainly can't complain about where the band's at and I am extremely pleased, especially to come half way across the world like this and see how many fans we have over here. Which, in country we've only played in once before in 2002…

M'N'G: With the Dropkick Murphys…

Nick 13: Yeah, I'm certainly pleased to see the number of fans there are in the UK but nothing for this band has happened overnight. We play at least 100 shows a year if not more sometimes for a long time now so it's hardly what I'd call an overnight success

M'N'G: Do you still see yourself as a band that is all about the live experience? As a band that plays for the fans instead of perfection on record?

Nick 13: That's really quite hard for me to say because I'm really quite serious about both. The record's recording is extremely important to me because that's what's gonna be left behind for posterity, is suppose. But at the same time, even though making records is so important to me it's not really something I enjoy that much. And I'd definitely agree that there is an aspect to the band that you can't get anywhere but a live show and certainly playing live is a lot more fun for me than recording but overall I see them both as equally important I guess.

M'N'G: You've had a few difficulties over the years what with Fred Hell getting shot and changes in line up…where do you find so much motivation in the face of such difficulty?

Nick 13: Doing this band has never been easy. I think that the things in life that are worth doing aren't easy and giving up has just never seemed like an option. There are obviously times when I've thought about it when things have gotten too hard. But really, there is nothing that is as important to me as playing music. And I don't feel as if I can give up on that so…I've done more or less what I set out to do; but there may be a day when I feel like I've written every song I have to write, played every show that I have to play and maybe then, I'll call it a day…but I don't see that day coming for a while.

M'N'G: Who would win in a fight between a bear and a shark?

Nick 13: (laughs) are you serious?

M'N'G: Yeah, it's a major part of my next issue. Even though it's not music related - I thought you would like a break from the regular question.

Nick 13: I think I'd have to say the shark

M'N'G: Any reason? Sick Of It All went into a half hour's discussion on this…

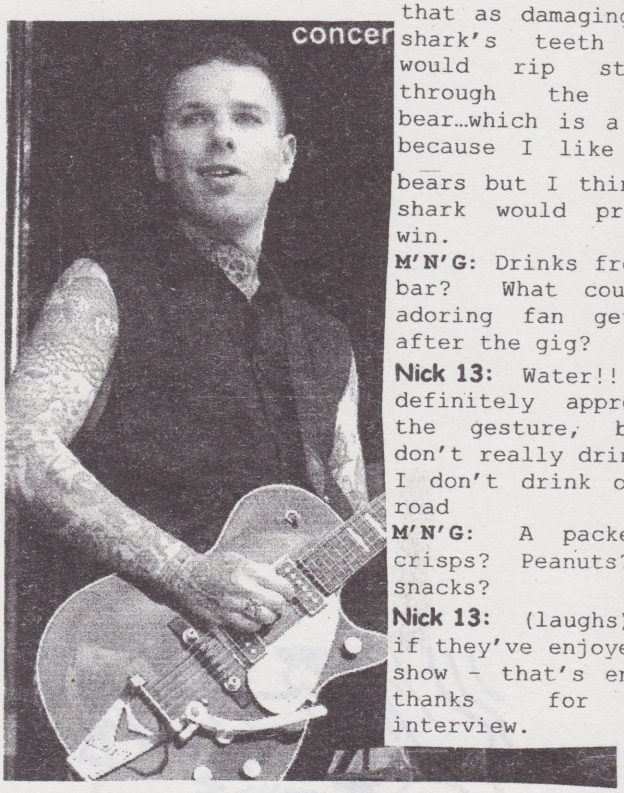
Nick 13: Well, I just see the teeth of a shark as being more damaging and being as how you're in the water, you're kind of in the shark's element. I mean, certainly you wouldn't want to face a polar bear on the land or get hit by one but the shark's got kinda thick skin and getting walloped by a polar bear's claw or even it trying to biute the shark; I don't see that as damaging as a shark's teeth which would rip straight through the polar bear…which is a shame because I like polar bears but I think the shark would probably win.

M'N'G: Drinks from the bar? What could an adoring fan get you after the gig?

Nick 13: Water!!! I'd definitely appreciate the gesture, but I don't really drink and I don't drink on the road

M'N'G: A packet of crisps? Peanuts? Pig snacks?

Nick 13: (laughs) nah, if they've enjoyed the show - that's enough; thanks for the interview.



LESSONS FROM ANARCHY

This article fascinated me. I read it as soon as I bought it (literally sat outside the shop) and found it that intriguing I decided to share it with you! Hope you enjoy and that the Economist don't try to sue my ass!

Today's jihadists, like yesterday's anarchists, will fade.

Terrorism won't

ON THE face of it, anarchists, who believe in no government, have little in common with jihadists, who believe in imposing a particularly rigid form of government on everyone. The theoreticians for both movements have often been bearded and angry, of course, and their followers have readily taken to the bomb. But there the similarities end, don't they, so what lessons can be drawn from a bunch of zealots who flourished over 100 years ago and whose ideology now counts for practically nothing?

At least two, actually. The first is that repression, expulsion and restrictions on free speech do little to end terrorism. All were tried, often with great vigour, at the end of the 19th century when the anarchist violence that terrified much of Europe and parts of America was at its zenith. As our report on pages 17-19 makes clear, governments had good reason to respond. Austria, France, Italy, Spain and the United States all lost an empress, king, president or prime minister to anarchist assassins. Such murders were so common that King Umberto of Italy, throwing himself aside to escape a stabbing, casually remarked, "These are the risks of the job." (He was later shot dead.) Anarchists also killed lots of less exalted innocents.

Then, as now, governments responded to the clamour for action with measures to criminalise anyone preaching or condoning violence and, if they were foreign, to keep them out of the country. Spain brought in courts-martial for bombers, foreshadowing perhaps America's military commissions for Guantánamo trials. Britain, with a tradition of tolerating dissent, became home to many continental radicals, such as those driven out of Germany after the two attempts on Kaiser Wilhelm I's life in 1878. Britain, however, was not afflicted with bombings as other countries were. Spain, where every kind of retribution including the crudest of tortures were the standard response, suffered many more outrages. Yet few lessons seem to have been learnt. Several of the new measures announced on August 5th by Tony Blair, Britain's prime minister, echo almost exactly those passed in France after a bomb had been lobbed into the French parliament in 1893.

In both Britain and America, new attacks are said to be inevitable. Yet every new attack is followed by new measures, as though such measures could have averted an inevitability had they been in place before. They could not, both logically and because terrorism cannot be defeated, as countries can be. That is the second lesson to be drawn from the anarchists.

The enduring allure of idealism and violence

Throughout history, men seized with a sense of injustice, or purpose, or hatred, or inadequacy, have resorted to bloodshed. The anarchists were not the first. They were merely particularly potent believers in violence in the furtherance of an idealistic, millenarian vision. Jihadists are too. Most anarchists, like most Islamists, were not violent. But, like the jihadists, they had their firebrands and, like the jihadists, they had an ideology that could be twisted to appeal to a certain kind of wounded utopian lacking all capacity for empathy.

Such people can be caught, sometimes before they have done anything terrible. That argues for excellent intelligence and police work. Perhaps their numbers can be reduced by ameliorating the grievances that lend them the justification for their attacks. That argues for political action. And certainly the public needs reassurance. That argues for honest explanation—that terrorism does not threaten any western government, that retribution, like police injustices committed in nervous haste, is likely to provoke more violence, that new restrictions are unlikely to bring new safety. Honest explanation, and simple history, also suggest that this wave of terror will pass, just as the anarchist wave passed, but that terrorism will not—not as long as strange men are captivated by strange ideas. The jihadists will go. Others will take the stage. ■

BOMBS, beards and backpacks: these are the distinguishing marks, at least in the popular imagination, of the terror-mongers who either incite or carry out the explosions that periodically rock the cities of the western world. A century or so ago it was not so different: bombs, beards and fizzing fuses. The worries generated by the two waves of terror, the responses to them and some of their other characteristics are also similar. The spasm of anarchist violence that was at its most convulsive in the 1880s and 1890s was felt, if indirectly, in every continent. It claimed hundreds of lives, including those of several heads of government, aroused widespread fear and prompted quantities of new laws and restrictions. But it passed. Jihadism is certainly not a lineal descendant of anarchism: far from it. Even so, the parallels between the anarchist bombings of the 19th century and the Islamist ones of today may be instructive.

Islamists, or at least those of the Osama bin Laden stripe, have several aims. Some—such as the desire "to regain Palestine", to avenge the killing of "our nation's sons" and to expel all "infidel armies" from "the land of Muhammad"—could be those of any conventional national-liberation movement. Others are more millenarian: to bring everyone to Islam, which, says Mr bin Laden, "is the religion of showing kindness to others, establishing justice between them, granting them their rights, and defending the oppressed and persecuted." All this will come to pass once everyone is living in an Islamic state, a caliphate governed by *sharia* law. Hence "the martyrdom operations against the enemy" and the promise of paradise for those who carry them out.

Anarchists have always believed in the antithesis of a Muslim state. They want a world without rule. Their first great theoretician, Pierre-Joseph Proudhon, wanted to abolish centralised government altogether. This, though, would not bring the chaos with which the word anarchy is often considered synonymous. On the contrary, a sort of harmonious order would ensue, the state being replaced by a system of autonomous groups and communities, glued together by contract and mutual interest in place of laws. Justice, argued this essentially non-violent man, was the "central star" governing society.

Though Proudhon is remembered for the dictum, "Property is theft!" he actually believed that a man had the right to possess a house, some land and the tools to work it. This was too much for Mikhail Bakunin, a revolutionary nationalist turned anarchist who believed in collective ownership of the means of production. He believed, too, that "the passion for destruction is also a creative urge," which was not a description of the regenerative workings of capitalism but a call to the barricades. Regeneration, however, was very much an anarchist theme, just as it is a jihadist one. As one of anarchism's leading interpreters, George Woodcock, has put it, "It is through the wrecks of empires and faiths that the anarchists have always seen the glittering towers of their free world arising."

What prompts the leap from idealistic thought to violent action is largely a matter for conjecture. Every religion and almost every philosophy has drawn adherents ready to shed blood, their own included, and in the face of tyranny, poverty and exploitation, a willingness to resort to force is not hard to understand. Both anarchism and jihadism, though, have incorporated bloodshed into their ideologies, or at least some of their zealots have. And both have been ready to justify the killing not just of soldiers, policemen and other agents of the state, but also of civilians.

The heads roll

For anarchists, the crucial theory was that developed in Italy, where in 1876 Errico Malatesta put it thus: "The insurrectionary deed, destined to affirm socialist principles by acts, is the most efficacious means of propaganda." This theory of "propaganda by deed" was cheerfully promoted by another great anarchist thinker, Peter Kropotkin, a Russian prince who became the toast of radical-chic circles in Europe and America. Whether the theory truly tipped non-violent musers into killers, or whether it merely gave a pretext to psychopaths, simpletons and romantics to commit murders, is unclear. The murders, however, are not in doubt. In deadly sequence, anarchists claimed the lives of President Sadi Carnot of France (1894), Antonio Cánovas del Castillo, the prime minister of Spain (1897), Empress Elizabeth of Austria (1898), King Umberto of Italy (1900), President William McKinley of the United States (1901) and José Canalejas y Méndez, another Spanish prime minister (1912).

Such assassinations, it may be argued, were less similar to al-Qaeda's than to those of the Narodniki, the members of the Russian Party of the People's Will, who believed in "destroying the most powerful person in government" to undermine its prestige and arouse the revolutionary spirit. This they had undoubtedly done in 1881 by murdering Tsar Alexander II, even though he had been a reformer and, indeed, a liberator of the serfs. In truth, the practice of assassination is as old as the hills, though it got its name only in the 11th-13th centuries when it was followed by the Nizari Ismailiyun, a Shia sect that considered the murder of its enemies—conducted under the influence of hashish (hence assassin)—to be a religious duty.

Mr bin Laden would surely delight in some dramatic assassinations today. Presidents and prime ministers, however, do not nowadays sit reading the newspaper on the terraces of hotels where out-of-work Italian printers wander round with revolvers in their pockets, as Cánovas did, or walk the streets of Madrid unprotected while looking into bookshop windows, as Canalejas did. So Mr bin Laden must content himself with the assertion that on September 11th, "God Almighty hit the United States at its most vulnerable spot. He destroyed its greatest buildings...It was filled with terror from its north to its south and from its east to its west."

The anarchists, too, were happy to resort to more indiscriminate acts of terror. "A pound of dynamite is worth a bushel of bullets," said August Spies, the editor of an anarchist newspaper in Chicago, in 1886. His readers evidently agreed. A bomb thrown soon afterwards was to kill seven policemen breaking up a strikers' gathering in the city's Haymarket Square.

France, too, had its *dynamitards*. One of their bombs blew up the Restaurant Véry in Paris in 1892. Another, some months later, which was destined for a mining company's offices, killed six policemen and set off a flurry of wild rumours: acid had been placed in the city's water supply, it was said, churches had been mined and anarchists lurked round every corner. A year later a young anarchist, unable to earn enough to feed himself, his lover and his daughter, decided to take his own life—and at the same time make a protest. Ready to bomb but unwilling to kill, he packed some nails and a small charge of explosive into a saucepan and lobbed it from the public gallery into the Chamber of Deputies. Though it caused no deaths, he was executed—and then avenged with another bomb, this one in the Terminus café at the Gare St-Lazare which killed one customer and injured 19. The perpetrator of this outrage, designed to "waken the masses", regretted only that it had not claimed more victims. A popular street song boasted:

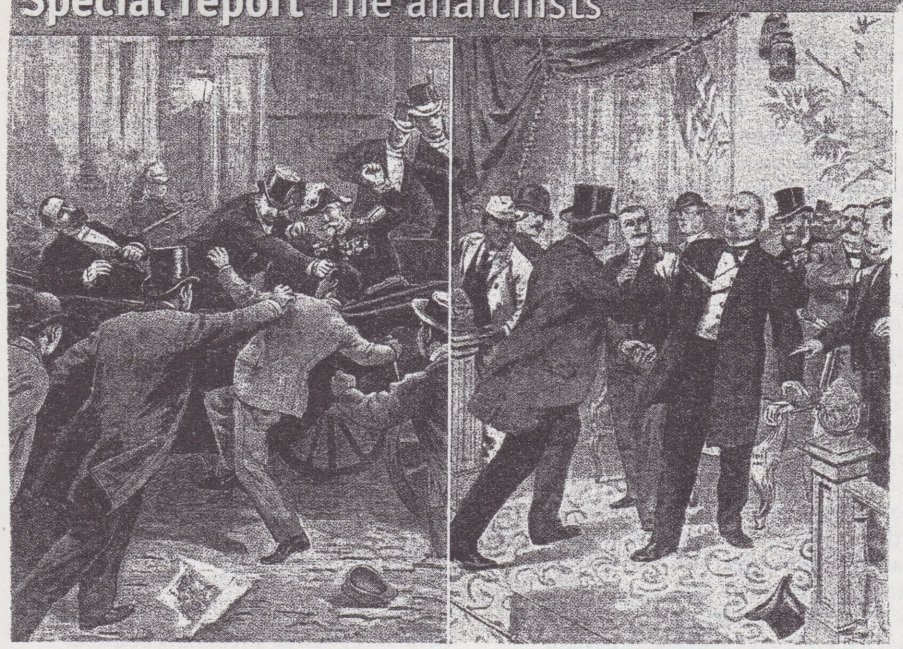
> It will come, it will come,
> Every bourgeois will have his bomb.

And many were inclined to agree. Four more bombs went off in Paris in the next two months.

Other countries were hardly more peaceful. A bomb was lobbed into a monarchist parade in Florence in 1878, another into a crowd in Pisa two days later. In 1893, two bombs were thrown into the Teatro Liceo in Barcelona, killing 22 opera-goers on the first night of the season. A year later a French anarchist blew himself up by accident in Greenwich Park in London, presumably on his way to the observatory there. Two years later, at least six people taking part in a religious procession in Barcelona were blown to bits by an anarchist bomb. Countless attempts were also made on the lives of bigger names, such as King Alfonso XII of Spain (1878), Kaiser Wilhelm I of Germany (May and June 1878), Andrew Carnegie's business partner, Henry Clay Frick (Pittsburgh, 1892), a Serbian minister (Paris, 1893) and King Alfonso XIII and his English bride (Madrid, on their wedding day, 1906). In this last incident alone 20 bystanders died.

Then, as now, alarm and consternation broke out. Admittedly, violent attacks on prominent figures were quite frequent: one American president had been assassinated in 1865 (Lincoln) and another in 1881 (Garfield), and seven attempts were made on Queen Victoria's life before her reign ended in 1901, none of them by anarchists. Even so, governments could hardly do nothing. The response of some was repression and retribution, which often provoked further terrorist violence. Germany arrested 500 people after the second attack on the kaiser, many for "approving" of the attempts on his life. Spain was particularly prone to round up the usual suspects and torture them, though it also passed new laws. After the Liceo bombing, it brought in courts-martial for all crimes committed with explosives, and only military officers were allowed to be present during the trial of the supposed bombers.

France, too, resorted to unusual measures. After the bombing of the French Chamber of Deputies, 2,000 warrants were issued, anarchist clubs and cafés were raided, papers were closed down



and August Vaillant, the bomber, was tried, found guilty and sentenced to death in a day. An apologist who declared that not a single man in France would grieve for the president if he confirmed the sentence (as he did), and then was assassinated (as he was), was jailed for two years for incitement to murder. The French parliament made it a crime not just to incite sedition but also to justify it. Criminal "associations of malefactors" were defined by intent rather than by action, and all acts of anarchist propaganda were banned.

Similarly, in Britain soon after last month's bombings, the prime minister, Tony Blair, announced that "condoning or glorifying terrorism" anywhere, not just in the United Kingdom, would become a crime. Places of worship used as centres for "fomenting extremism" are to be closed down. Measures will be taken to deport foreigners "fostering hatred, advocating violence to further a person's beliefs, or justifying or validating such violence." Naturalised Britons engaged in "extremism" will be stripped of their citizenship.

Jihadists, of course, cross borders, and many are presumed to be indoctrinated by foreigners, even if they commit their deeds at home. So it was too with the anarchists, even though they often plotted and acted alone. Many of the ideas came from Russia. Besides Bakunin, Russia also produced Kropotkin, "an uncompromising apostle of the necessity of violence", according to Barbara Tuchman in "The Proud Tower".

Italy, by contrast, produced many of the assassins: for example, those who killed Carnot, Cánovas, Empress Elizabeth and King Umberto. It also exported utopians who founded anarchist settlements like the Cecilia colony in Brazil. Germany, too, had its share of fanatics, including Johann Most, the editor of an incendiary New York newspaper, *Freiheit*, and many of the Jewish anarchists who congregated in London's East End. France also sent *anarchos* abroad: a prominent theorist, Elisée Reclus, taught in Brussels. The man who shot McKinley was the child of Polish immigrants to America. And Switzerland, like England, played host to exiles who came and went with considerable freedom.

No wonder, then, that anti-foreigner feeling ran high in many places. In the United States, President Theodore Roosevelt asked Congress to exclude anyone who believed in "anarchistic principles" and, by treaty, to make the advocacy of killing an offence against international law. Congress duly obliged with an act that kept out anyone "teaching disbelief in or opposition to all organised government".

By then an international conference had been held (in 1898) at the behest of Italy to seek help in fighting anarchism. The Italians did not get all they wanted: Belgium, Britain and Switzerland refused to abandon the right of asylum or to extradite suspected anarchists. But in 1893, just after the Liceo bombing, Britain had reluctantly banned open meetings of anarchists after the Liberal home secretary, H.H. Asquith, had come under attack for allowing an anarchist meeting to commemorate the Chicago Haymarket martyrs.

The vast majority of anarchists, like the vast majority of Islamists, were not violent, and some of those who once believed in bloodshed, notably Kropotkin, were to turn against it in time. But those who relished indiscriminate violence used an argument with striking similarities to that used by Mr bin Laden. Thus Emile Henry, who had left the bomb in the café at the Gare St-Lazare, was to justify his act by saying that those in the café were all "satisfied with the established order, all the accomplices and employees of Property and the State...There are no innocent bourgeois." For his part, Mr bin Laden, in his "Letter to America" of November 2002, justifies the "aggression against civilians for crimes they did not commit" with a slightly more sophisticated variant. They deserved to die, he said, because, as American citizens, they had chosen "their government by way of their own free will, a choice which stems from their agreement to its policies."

Such sentiments recall the characters of Conrad's "The Secret Agent" and Fyodor Dostoevsky's "Devils". Inspired by 19th-century anarchist intellectuals and events, they describe men of almost autistic lack of empathy and contorted moral sense. For Conrad's protagonist, nicknamed the Professor, the world's morality

> was artificial, corrupt and blasphemous. The way of even the most justifiable revolutions is prepared by personal impulses disguised into creeds. The Professor's indignation found in itself a final cause that absolved him from the sin of turning to destruction as the agent of his ambition. To destroy public faith in legality was the imperfect formula of his pedantic fanaticism; but the subconscious conviction that the framework of an established social order cannot be effectually shattered except by some form of collective or individual violence was precise and correct. He was a moral agent—that was settled in his mind. By exercising his agency with ruthless defiance he procured for himself the appearances of power and personal prestige. That was undeniable to his vengeful bitterness. It pacified its unrest; and in their own way the most ardent of revolutionaries are perhaps doing no more but seeking for peace in common with the rest of mankind—the peace of soothed vanity, of satisfied appetites, or perhaps of appeased conscience.

Anarchists like the Professor, a quiet man who went round with a bomb in his pocket that he could detonate with the squeeze of a rubber ball should he be arrested, were difficult to detect and impossible to deter. So why did their wave of terror pass? Not, it seems, because of the measures taken to deter them. The main reason, rather, was that the world became consumed with the first world war, the Russian revolution, the fight against fascism and the struggles against colonialism. Another was that, after a while, the more rational anarchists realised that terrorism seldom achieves the ends desired of it—as the IRA has recently acknowledged.

But in truth the wave did not entirely pass; it merely changed. The anarchist terrorists of 1880-1910 were replaced by other terrorists—Fenians, Serb nationalists (one killed the Archduke Franz Ferdinand and thus sparked the first world war), Bolsheviks, Dashnaks (revolutionary Armenians), Poles, Macedonians, Hindu nationalists (among them the killers of Mahatma Gandhi), fascists, Zionists, Maoists, Guevarists, Black Panthers, Red Brigades, Red Army Fractions, Palestinians and even al-Qaeda's jihadists. Few of these shared the anarchists' explicit aims; all borrowed at least some of their tactics and ideas.

And the world went on. It probably would even if yesterday's *dynamitards* become today's *plutoniumards*. But terrorism is unlikely to be expunged. As long as there are men like Conrad's Professor, there will be causes to excite them, and therefore deeds to terrify their fellow citizens.

A full list of sources for this article can be found at www.economist.com

this article is not the work of MOSH 'N' GO.

OK, I think first things first...I owe these guys an apology! We did a great interview, real funny, real insightful...but I can't hear the tape! We sat too far away and it's gonna take me ages to type it up...unfortunately I don't have that sort of time – especially since it was damned so close to the deadline...so here is a brief interview I did with Mik (drums) via email. I'd like to say cheers to the guys in Red Sharks and to let you all know that there'll be another interview in the next issue – when I get time to discern what the hell is being said! I am a fool!

Red Sharks

MOSH'N'GO: Introductions?

Mik: The Red Sharks consist of Steff on bass, Dobbin on guitar, Steve on vocals and Mik on drums; they've been together for around three years and are from L.A. Steve comes from the band The Cellmates (who're still talked about, recorded two albums and whose CD is still sells on ebay), Steff and Mik come from athe punk band The Flaps and Steff still plays with the punk garage band The Pokers (check their website for releases) and Dobbin hadn't been in a band for a good few years before being enlisted.

MOSH'N'GO: Why the changes in direction from punk rock to rock'n'roll?

Mik: Mik and Steff got the band together to try and make some money playing covers to the working men's clubs and the like and decided the only sorts of covers that would be accepted that they could bear to play would be rock'n'roll but we soon started enjoying playing that sort of stuff and we started to make it our own, getting wilder and wilder and writing much of our own material taking influence from far too many to mention.

MOSH'N'GO: My friend has a memory of you setting your drum kit on fire - is this true?

Mik: I'm sorry to say that the kit has never been set on fire...yet...but it's a strong possibility! I do use talc on the kit though and it gives the effect of the kit and myself being surrounded by smoke, it's horrible to breathe in and it tastes like I've swallowed a baby at the end of the show!!!! We did one gig where a random woman collapsed, choking with breathing problems (turned out she had bad asthma) 'cos I used so much powder - the situation wasn't helped by Steve who simulated having sex with her from behind as we were playing and she was bent over!!!!

The other memory that sticks out is when I still used drum stools (I play standing up now) and decided to get naked halfway through a set (because it was too hot and I was VERY sweaty) and the drummer whose stool it was...wasn't too pleased!

MOSH'N'GO: So what made you stop using stools and start playing stood up?

Mik: The first year I was playing with the Red Sharks, I broke about 7 or 8 stools jumping up and and down so much and generally arsing around too much - thankfully only a couple of the stools were mine...but it did start to get too expensive - it just seemed easier to play standing up and with the kit so small now it's one less thing to carry.

MOSH'N'GO: Do you still play mostly covers? And do you still play that Cliff Richard one?

Mik: No, it's about 50:50 now - we still like doing covers 'cos when people recognise tunes it gets them moving a lot more than stuff they haven't heard efore - that Cliff song, Move It, for example...people are really surprised that we do it but they get into it when they hear it!

MOSH'N'GO: What's your favourite kind of fan?

Mik: The one that buys us beer!

MOSH'N'GO: What's in the pipeline for the Red Sharks?

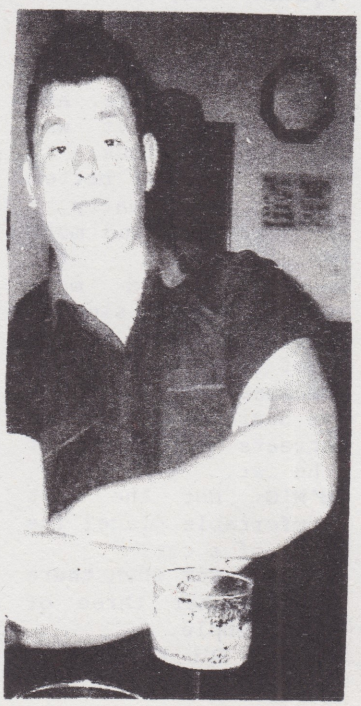
Mik: We're working on an album at the moment and T-shirts are being produced and a web site will soon be up and running

MOSH'N'GO: Who would you recommend to look out for at the minute?

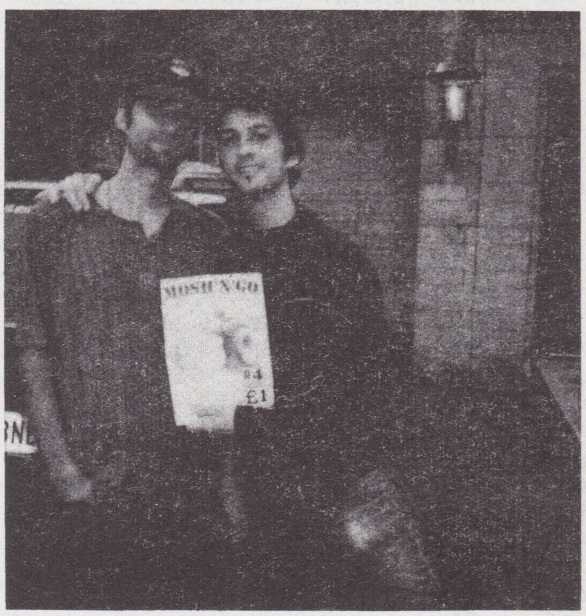
Mik: The Drugstore Cowboys, Zombina and the Skeletones, Random Joe and Clambake would be our fave bands at the moment

MOSH'N'GO: Who would win in a fight between a bear and a shark?

Mik: If you've ever seen a shark with a fridge full of Stella you'd know it would be the shark!



M'N'G: Introductions please
Tylckx: My name's Tylckx and I play the guitar for The Jerx
Erwin: I'm Erwin, I play the bass
M'N'G: Your voice is deep!
Tylckx: Yeah, he usually does erotic lines.
M'N'G: (laughs)
Erwin: You need to get your money somehow
M'N'G: So, how long have you been in the UK so far?
Tylckx: Now, it's two weeks but it's a three week tour of the UK and it's the first time we are here. And getting here it was quite adventurous.
Erwin: Getting better and better actually
Tylckx: More and more people at the gigs...more and more warm places to sleep
Erwin: We even have a roof above our heads. Because the first week we nearly slept on the streets or inside of the car.
M'N'G: Not the most comfortable place? The back of a car?
Tylckx: Not when there are another three or four people.
Erwin: But there have been six!
M'N'G: While we were at the bar - you said the other guitarist has had to go home?
Tylckx: Yes, because of serious family stuff he had to go home. But he will come back on Monday again to finish the tour where we play the Dublin Castle. But now, it is the second show we are playing with just four guys. So that is why we will sound different today.
M'N'G: To be honest, all I've heard is a bit of the MP3 from your website but how would you describe your sound?
Tylckx: I think we've got this heavy guitar stuff, with the heavy instruments...the rock for the boys and the lovely voice for the girls. That's how we try and get some more...
Erwin: Nice looking
Tylckx: Yeah...we're the best looking band in the world! And now you have the CDs, you can tell the world we sound great too, no?
M'N'G: Are you sure you want me to tell the world the truth?
Erwin: It depends on what the truth is.
M'N'G: That you work on erotic phone lines
Tylckx: That is not the truth
M'N'G: How did you all together?
Tylckx: We've been together since 2000 and have gotten a good name in Austria and the MP3 you heard is the song, 'Alone' which we get played on the biggest national radio station there. We're doing a video with a German guy and Universal published 'Killer Girl'...so in Austria it's started and it's going real good. England, it's the first time we're here so let's see. Getting connected to people.
Erwin: It's all about meeting people and getting stuff started. But its fun
M'N'G: I suppose that's what it's about...its about meeting people and sharing your music.
Tylckx: And sleeping in clubs
Erwin: On the floor
M'N'G: You've slept in many clubs?
Tylckx: Brixton Telegraph.
Erwin: We've slept in the Brixton Telegraph, in the dressing room. They were really nice 'cos we lost our place we used to stay at and they said we could stay there
Tylckx: We also had trouble with the police because we slept on the street...for one night.
Erwin: At least we don't look too terrorist
Tylckx: We had two car accidents...you can see the accident here...the mirror is broken because we usually drive on the right side
M'N'G: The wrong side
Tylckx: Well...the right side of the road
M'N'G: Ok, I'm lost...how is the punk scene in Austria? The only bands I've heard of before coming out of Austria are the likes of Antimaniax and Red Lights Flash
Tylckx: It's good but different from our crowd.
But a good punk scene...I would say. A good group of people working together. We're not very punk.
M'N'G: Do the Austrian bands seem to help each other out a lot?
Tylckx: We find that all punks are nice...we slept in a punk's place in London on our first night. He was so nice. He gave us his flat and we made him breakfast.
Erwin: That's the thing about the punk scene, no matter where you go, you have people that stick



together and help each other out.

M'N'G: Is that true for the whole of the alternative?

Erwin: I think that's part of the rock ethic…free your mind and don't believe what you are told, help each other out…no possessions…or was that John Lennon?

Tylckx: The punks are always very helpful. The next day we made food for him; we cooked!

M'N'G: Austrian food?

Tylckx: No, Italian food it warms you up!

M'N'G: It's cold?

Tylckx: Yeah, it's summer and it's raining

M'N'G: These past two weeks have been really hot!

Tylckx: It's so strange because in Austria it's like 35 degrees on a cold day in summer

Erwin: It feels like we are missing summer

Tylckx: It's quite depressing.

M'N'G: Sorry for the British summer

Erwin: Not your fault.

M'N'G: What have you enjoyed about Britain so far?

Tylckx: The pubs - they fill the glass to the top!

(following was a conversion about the pronunciation of the word 'pint')

M'N'G: What influenced you to start playing music?

Tylckx: For me it was the Rolling Stones and Guns'N'Roses but it was a long time ago so…you?

Erwin: I think I found my father's guitar on the rooftop and started playing with it? Sometime someone asked me if I wanted to play bass and it was cool.

And since 2000 we have been the same line up

M'N'G: Were you all able to play…or was it just musical passion that got you into playing music together?

Erwin: Well, we had to learn pretty fast because I hadn't played bass before…but if it was punk it wouldn't have to be so proficient because that's just passion…we have more technicality to our music.

M'N'G: Where have you toured before here?

Erwin: Germany, Switzerland

Tylckx: Germany was the northern part and it's cool to sleep outside and in the clubs in different countries. I got to know that it's quite similar in all the countries.

M'N'G: Is there much difference between the UK and the mainland?

Erwin: Yeah, like London is such a hard place to crack because you've got like a million different bands and a million places all playing the same night and the competition is tough

Tylckx: It's similar in Austria, in Vienna there are lots of clubs…it could be it's a nice club, you do your best show but there are no people…other times it could be…

Erwin: The otherway round

M'N'G: Like here in Corby there are only two gigs a month

Tylckx: So this is the place you have to come?

M'N'G: Yeah.

Tylckx: We are going to see what America is like next year

Erwin: We are going to LA. WE thought we should go there because this is where the music came from

Tylckx: We are going to have to go down and see what it is like…sleep in a car there

M'N'G: This is the question that will change your life…who would win in a fight between a bear and a shark?

Tylckx: I think the shark. I think because of the sharp teeth

M'N'G: But the bear has claws AND sharp teeth!

Tylckx: But they can't breathe under water so they will drown if the teeth do nothing.

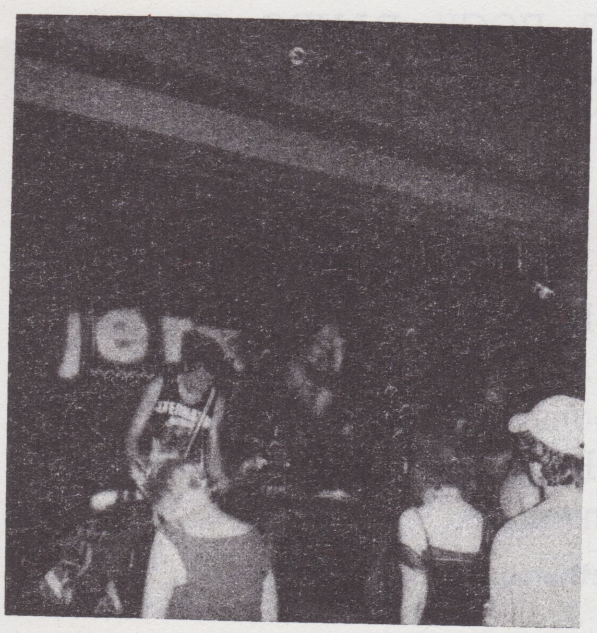
Erwin: But the shark can swim around the bear without the bear seeing him because the water is too dark and the bear will never know where he is.

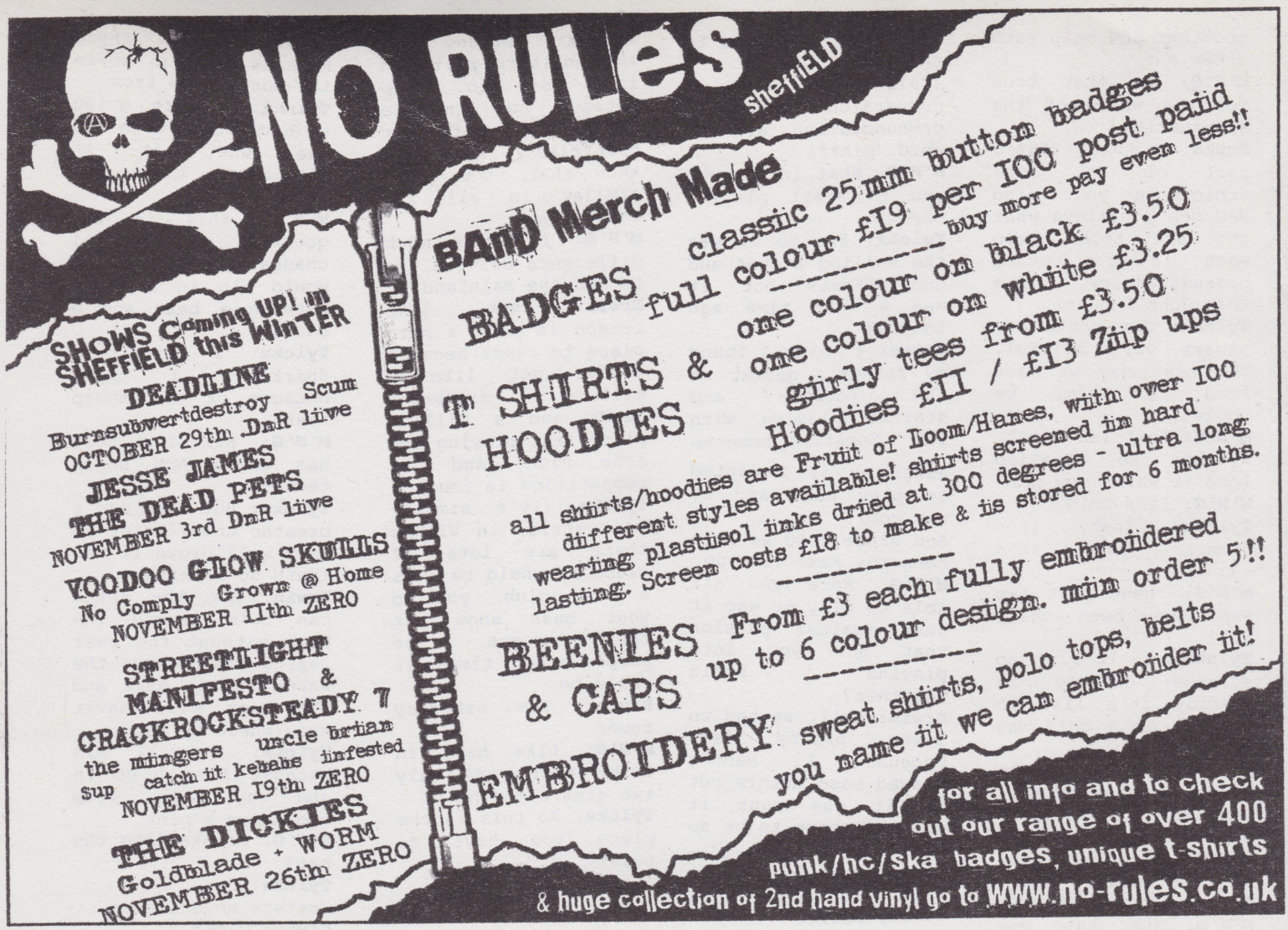
Tylckx: I will win because I will go in and say 'hey, keep cool…have a pint'

M'N'G: Drinks from the bar?

Tylckx: Fosters…no…Guinness

Erwin: Cider




NO RULES
SHEFFIELD
BAND Merch Made
BADGES classic 25mm button badges
full colour £19 per 100 post paid
buy more pay even less!!
T SHIRTS & HOODIES one colour on black £3.50
one colour on white £3.25
girly tees from £3.50
Hoodies £11 / £13 Zip ups
all shirts/hoodies are Fruit of Loom/Hanes, with over 100 different styles available! shirts screened in hard wearing plastisol inks dried at 300 degrees - ultra long lasting. Screen costs £18 to make & is stored for 6 months.
BEENIES & CAPS From £3 each fully embroidered up to 6 colour design. min order 5!!
EMBROIDERY sweat shirts, polo tops, belts you name it we can embroider it!
for all info and to check out our range of over 400 punk/hc/ska badges, unique t-shirts & huge collection of 2nd hand vinyl go to www.no-rules.co.uk
SHOWS Coming UP! in SHEFFIELD this WINTER
DEADLINE
Burnsubvertdestroy Scum
OCTOBER 29th DnR live
JESSE JAMES
THE DEAD PETS
NOVEMBER 3rd DnR live
VOODOO GLOW SKULLS
No Comply Grown @ Home
NOVEMBER 11th ZERO
STREETLIGHT MANIFESTO &
CRACKROCKSTEADY 7
the mingers uncle brian
Sup catch it kebabs infested
NOVEMBER 19th ZERO
THE DICKIES
Goldblade + WORM
NOVEMBER 26th ZERO

PREMIER STUDIOS

THE UK'S No.1 STUDIO FOR ROCK BANDS ON A REALISTIC BUDGET WHO WANT A FANTASTIC RECORDED SOUND!

With past customer such as:-

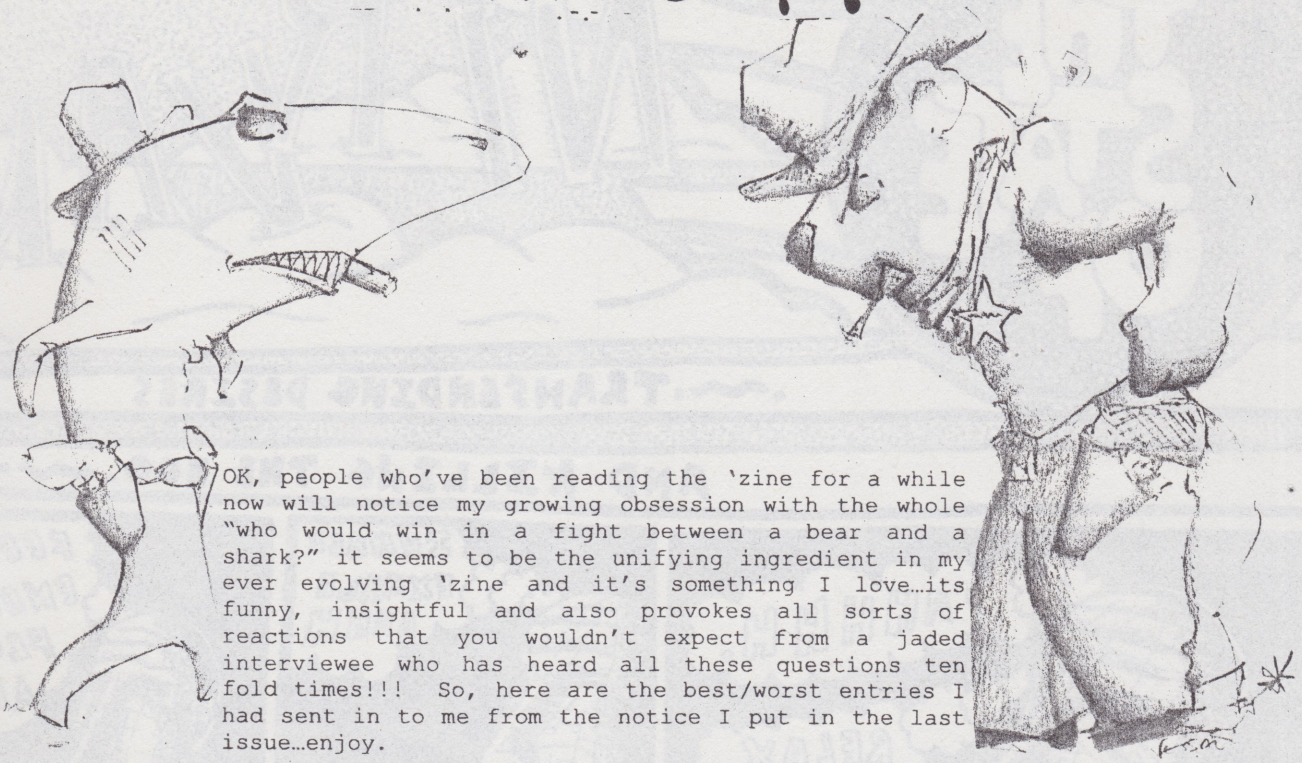
The Last Chance - Capdown - Beecher - Fall Out 40 - Spiral Dive - My Awesome Compilation - Vanilla Pod - Defenestration - Not Katies - Sick On The Bus - Route 215 - Audio Einstein - Uncle Brian - Joe 90 - Poindexter - The Goons - The Legacy - Viking Skull - The Departure - Gravel Trap - Raging Speedhorn - Goober Patrol - Captain Everything + many many more...

Production by Iain Wetherell

For more information, please contact:
Email - iain@premierstudios.co.uk
Telephone - 01536 407770 Mobile - 07850 700370
Studios - Occupation Road, Corby, Northants, NN17 1EH

http://www.premierstudios.co.uk

BEAR vs. SHARK



OK, people who've been reading the 'zine for a while now will notice my growing obsession with the whole "who would win in a fight between a bear and a shark?" it seems to be the unifying ingredient in my ever evolving 'zine and it's something I love...its funny, insightful and also provokes all sorts of reactions that you wouldn't expect from a jaded interviewee who has heard all these questions ten fold times!!! So, here are the best/worst entries I had sent in to me from the notice I put in the last issue...enjoy.

By Keiran Phillips, Madrid.
The Bear would definitely win 'cos he'd go for a little swim, wiggle his furry big fat ass about to peeve the Shark right off and then swim away back to land. Then, when the Shark got close, the bear would grab him by the fins, drag him out of the water, smack him about a bit and watch the bitch suffocate out of the water. After that, the bear would carve up the Shark and turn him into one of the following:

A: A very rare collection of Sharkskin hats.
B: A Shark suit so he could go and chase other Sharks about (just for a giggle).
C: Sushi.

Or alternatively he could sell his amazing story to Hollywood and watch them make yet another poor, low-budget, Shark film.

By Edward Kingscote, Leeds
The bear drags the shark to dry land and it suffocates - the bear is bigger, so this shouldn't be a problem...the bear wins....

By Sydney A. Smelt, Kent
Not if the mutant killer Piranhas from the rivers near Springfields nuclear power station got him first!

By Christopher W. Bewley, Leicester
Neither would win, Brian Boitano (who) would come to save the day...and entertain us with some figure skating

By John Carpenter, Sheffield
Erm, must say i haven't personally seen or heard of an 16ft bear,

I would therefore see the fictional confrontation as the shark swimming through the fairly shallow (for a bull shark) 3ft of water and maybe scraping his soft sharkey belly on the bottom stones. His little brain which is only half the size of his eye and primed for killing would not log this small discrepancy in the day to day toilings of being a shark, and therefore electrical impulses cause the shark to continue to go and seek out real prey like a seal. The confrontation would never happen as bears (however big they may be) have been scientifically proven to have a phobia of large swimming mammals and therefore stick to paddling around and looking like idiots as they splash around and try to find lunch, as a BBC documentary team films them looking like berks because they expend all their energy trying to catch the damn things.

Probably.

OR.

Shark attacks. Bear punches shark on nose. Shark's nose bleeds. Bear takes a step back and watches the bull shark try to eat itself as the blood in the water has sent him into a feeding frenzy.

FIN.

By Chris Carter, Sheffield
no, the shark would win, 'cos as soon as he sees the bear, he would activate his shark deadly laser (watch to Austin Powers if you don't know what I'm talking about) and firstly laser his tail off and watch the bear bleed as it tries to swim back, but then the shark lasers the bears legs and arms off, and watches and the bear drowns in it own blood.... but then the shark got captured by Dr Evil's henchmen and had a boring life, disposing of international men of mystery.

Please, send all suggestions to:
bearvshark@hotmail.com

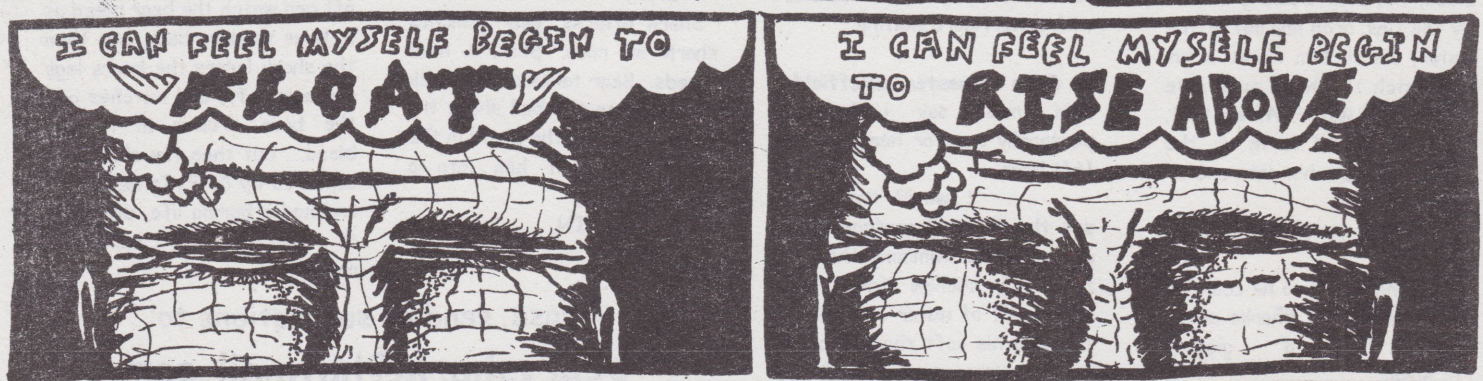
WHO WOULD WIN? BEAR vs SHARK	
BEAR	**SHARK**
Keiran Phillips	Chris Carter
Edward Kingscote	Sick Of It All
John Carpenter	Tiger Army
Adequate Seven	The Jerx
The Mingers	Dead Pets
Flogging Molly	Red Sharks
Bouncing Souls	
Viking Skull	

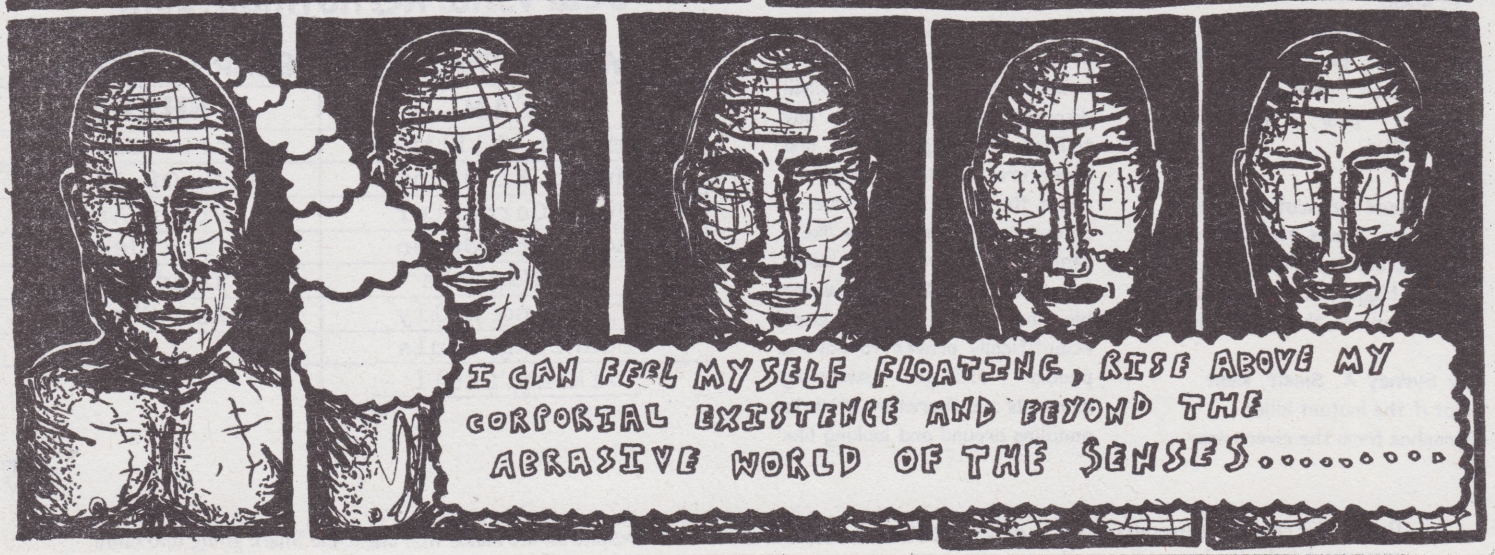
By popular choice the overall winner as of MOSH'N'GO issue #5 is the BEAR. Despite all the bands who chose the Shark going into more accurate detail...the bear still wins (because it's got hands!) this will not die here!!!!! It will live on!!! Look out for more theories next issue!

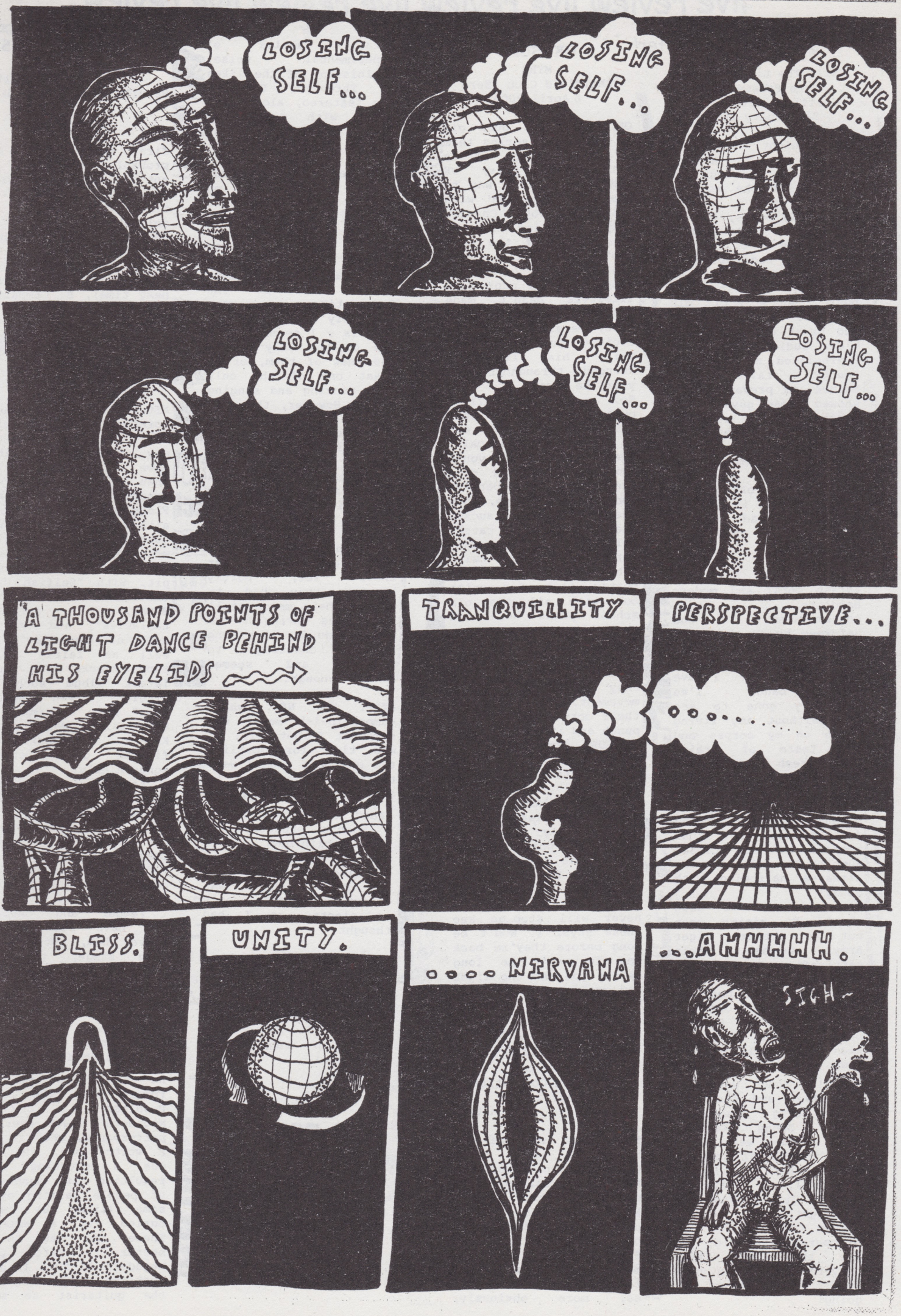
THE STATE OF NIRVANA

.~~. TRANSENDING DESIRES

AND KILLING THE EGO. ~~ *TO MARK.






LOSING SELF...
LOSING SELF...
LOSING SELF...
LOSING SELF...
LOSING SELF...
LOSING SELF...
A THOUSAND POINTS OF LIGHT DANCE BEHIND HIS EYELIDS
TRANQUILLITY
PERSPECTIVE...
BLISS.
UNITY.
.... NIRVANA
...AHHHHH.
SIGH~

Tiger Army

Kill The Light, Send More Paramedics
Sheffield Club .Zero
22 January 2005

What a night! Kill The Lights; not an obvious choice of opening act for one of the world's fastest growing rockabilly bands, but if it rocks - it's DAMNED good in my books. These Sheffield lads play a blinding mix of hardcore, thrash and punk. An eclectic mix full of melody, grind and break downs that an older audience may have appreciated more. But energy, talent and enthusiasm prevailed and showed these guys are a force to be reckoned with! Next up...SEND MORE PARAMEDICS. Some of you may remember this band from the halloween gig at the old hallam union. This is a band of the undead playing what can only be described as "Zombiecore" - a hideous fusion of 80s-style thrash metal and modern hardcore punk, contaminated and deformed by an obsessive fascination with all that is worst about zombie b-movies! I love this band, I've regularly gone to see them without any living flesh on my corpse and the taste of brains still fresh on my rotten tongue. Songs like Burning The Bodies and Half-Life creating a mass shuffling of undead fans before the final rampage of set closer Zombie Crew leaves the airwaves harrowing with decay!

It feels as if dawn should be rising soon but not before Tiger Army unleash their captivating double bass; rock'n'roll sound from the very first beat of their Prelude onto a crowd of kids (punks, psychos and hardcore kids alike) all getting down to the rockabilly sound! Songs went off everywhere and the kids were going absolutely nuts! Songs from all three albums were aired from (the first song of theirs that I'd heard) Nocturnal, through Cupid's Victim, Power of Moonlight, the rarely played Calling, FTW and of course Never Die! Go see them next time they're in a town near you! You'll regret not going!

UK SUBS

MYBE
Sheffield Club .Zero
6 April 2005

OK, the first punk gig in this, the spring term at SHU and it starts with these guys, UK SUBS!!!! What a way to start my 'revision' with original boy Charlie Harper fronting what has to be one of the best punk bands (still) doing the rounds. Constant touring and a punk rock lifestyle hasn't made Charlie the prettiest face, merely one of the coolest guys in punk. While his line up changed throughout the years he hasn't.

So, up first: Dronfield punks MYBE, on the last date of their tour and in what is basically their home turf you'd think that they'd drop the scripted between song banter? Nope, they keep it and it sucks. They play catchy California style punk, with the British twist (which means they sound better than Sugarcult) but with all the old school punks here and the skins, it may have been a better idea to just bang out some tunes. Go see them, they don't inspire much movement, but they hold their corner to the last punch and it's cool.

UK SUBS came up to the front of the stage, little banter in between songs and just blasted out punk classic after punk rock classic. I was severely inebriated by this point so I forget the names of the songs but for a band who have never stopped, for a frontman who probably never will stop...go see these guys, it won't be long before they're back and it won't be long before you see the light and realise...punk rock is here to stay!

Mortiis

Panic DHH
Sheffield Coporation
23 April 2005
by Jonathon

For those who haven't heard of them, Panic Drives Human Herds are the industrial/noisecore band of Robbie Furze, known for his guitar-playing with Alec Empire on the Intelligence & Sacrifice tour. Their music style is partly rooted in punk, as well as, more obviously, metal. Samples of experimental noise, reminiscent of the likes of Throbbing Gristle, are featured, along with riffs with more bite than an army of rottweillers.

Unfortunately, Panic DHH found themselves on first, when other support band The Nothing failed to turn up, and faced a disappointing crowd. Perhaps understandably, most people here at the Corporation were blatantly there for Mortiis - I seemed to be one of the only people who knew of them, or at least one of the only ones dancing and singing along. However, that did not deter them, as they performed amazingly. Sheffield's own Juliet Elliot is both a beautiful person, as well as an amazing industrial guitarist, and Robbie showed himself to be a great frontman, as well as a great guitarist. After their set, partly because they had to attend their merch stall themselves having no-one else to do it, they hung around chatting to people, and seemed amiable enough.

After the NFD, whose Rammstein-ish metal was somewhat forgettable, it was time for Mortiis, the one most people were there primarily to see... well, having not heard any of his music, I wasn't expecting to like goblin-boy, but I was impressed. The band definitely rocked out a lot more than I was expecting - not nearly as electro as I had thought.

Overall, a great night - all bands, except for the NFD, were great. One tour to look forward to will be this as-yet-unannounced Panic DHH tour, in support of Industrial legends KMFDM.

Download 2005

Castle Donington
By Jonathon
Heavily reduced by Rob
sorry

Thursday

Well, this being my first festival, it was probably well that we got to the campsite a day before, giving me time to get used to delightful aspects of the festival ground such as A: Ridiculously overpriced food (note to self: bring own food next time), B: Campsites packed to buggery and C: Festival toilets on the disgusting side - worse if you come down with stomach flu during the weekend (don't ask!).

The Friday

After waking up the next morning, and getting into the grounds, the day could not possibly have started any better than a full folk-rock assault that only Flogging Molly can do - although their set was just half an hour, like most other bands, they still created a great pit, with "Selfish Man" (Dedicated to George Bush), "Drunken Lullabies", and "What's Left of the Flag", as well as fairly well-known tracks from their latest album such as single "Seven Deadly Sins" and "Screaming at the Wailing Wall", Dave King's trademark wit filling gaps between songs nicely.

After Underoath, some of us stayed for Apocalyptica, a Metallica covers band - but not as we know it. Imagine "Master of Puppets" played on cellos, and you get the idea.

Feeder and Garbage may have been billed above them, but on the main stage, the day belonged without doubt to Megadeth. On the stage camera, Dave Mustaine had the appearance of a triumphantly returning hero, which in many ways he was, and if the rumors are true about Download being Megadeth's last ever UK performance, then it was a worthy one. The pit was a crushing one, resulting in mountains of people falling over, some (like me) being buried for a moment. There are few things better to watch than Megadeth in full flight, Mustaine appearing as the guitarist so many

live review live review live review

wish they could be. They closed expectedly with "Holy Wars" - regarded by many as THE Megadeth song.

Nothing compared to Napalm Death, a band who have not changed in extremity or brilliance, despite multiple lineup changes - of all the band members who played on "Scum", their best-known album, not one of them still play in Napalm Death. Hardcore punk still met extreme metal beautifully, with blasts from their latest album "The Code Is Red...Long Live The Code" (named after the state of fear surrounding the "War on Terror" used by the powerful to control us) easily matching up to decade-old classics such as "Instinct of Survival", and their cover of the Dead Kennedys's immortal "Nazi Punks Fuck Off". Of all the bands I have ever seen, few, if any at all, can match Napalm Death in terms of intensity, conviction, or extremity, and the night ended on a very high note indeed.

The Saturday

After Trivium, I was one of the few to stay for the Dwarves, who are known for being Nick Oliveri's "old" band, but there's more to them than that. Given Oliveri's reputation for onstage antics, he was surprisingly quiet, leaving any hellraising to the guitarist, who performed completely naked except for a wrestler's mask, and of course frontman Blag Dahlia, who missed no opportunity to provoke the crowd in between the blasts of good ol' punk rock'n'roll and MC5-style guitar heroics. When bottles started flying, Dahlia just encouraged people to throw more, and at the end of the set they refused to come off, forcing organisers to pull the plug on them. Chaotic, and insane, just as rock'n'roll should be.

In Japan, their shows typically sell out within nanoseconds, but over here in the west, the Mad Capsule Markets are decidedly less well-known: You wouldn't have guessed it here, however, due to the crowd that came to see them, and they didn't disappoint. Few other bands blend electronics, punk rock, and metal the way the Mad Caps do, and this show was no exception. If the core idea of punk is that There Are No Rules, then these guys are a punk band par excellence. However, for now the main stage held no more interest. After watching A! for a few not-so-thrilling songs, we decided it was time for some quality chill-time back at the campsite, before spending time at the Snickers tent.

However, Velvot Revolver's best bit has to be said that Scott Weilland made one of the comments of the weekend; that while named "Download", this festival would always and forevermore be "Donington"!

After the pause, here it was... Black Sabbath, full original lineup, playing the main stage right in front of us! While Ozzy still has a great voice, and is still a legend despite his body and mind being almost completely destroyed by his drug-use, Classics came one after the other, "War Pigs", "Sweet Leaf", "Paranoid", "Black Sabbath", "The Wizard"(for which Ozzy did indeed get out the mouth organ). There are too many to list, all immortal, having stood the test of time. To give just one example, the opening dirge on "Black Sabbath" still scares the shit out of me.

Ozzy parted with the words "Don't do anything I wouldn't do.... That means do every fucking thing!". I don't think anyone could argue with that sentiment.

The Sunday

I can safely say that another person I will be wishing death on will be whoever served me that pork baguette on the Saturday, almost completely ruining the Sunday for me, as I woke up Sunday morning with my stomach feeling like crap, and a gut that kept filling up with diarrhoea and threatening to explode. Festivals are probably the least convenient place to get this kind of bug, due to the notorious state of the toilets.

I was still determined to love this day, however, and marched down in the morning, for 10.00am, to see Henry Rollins's spoken word set in the Napster tent. While a great and indeed legendary punk frontman, Rollins also has a reputation as a witty, intelligent, and articulate speaker, and he earned this reputation again tonight. His hatred for George Bush featured strongly, but did not dominate his talk, indeed he spoke of the need for exact, disciplined channelling of hate, to where it has the most effect. My disappointment was having to leave early because of a diarrhoea attack, and not being able to get back into the tent, as the tent wasn't big enough for the masses of people interested in hearing Rollins speak. My sentiment remains that the Download fuckwits should have anticipated this and put him on the main stage.

Slayer came up next, and the kings of Thrash delivered the goods, once again. They have been accused of just making the same album again and again, but if it isn't broken, don't fix it! Certainly nothing was broken here. In terms of extremity, they were second only to Napalm Death, and helped create a circle pit that only a fool would dive into the centre of!

Therapy? are probably one of the better punk/metal crossovers, and one of the best things ever to come out of Northern Ireland, their songwriting helped in no small part by the twisted mind of Andy Cairns. While they have good songs aplenty, their sets tend to be dominated, as was the case today, by songs from their breakthrough, and many say best, album "Troublegum", playing "Going Nowhere", "Brainsaw", amongst others, and of course the hit "Screamager".

The Monday

Well, as you might expect, there's not realy much to talk about in the case of the Monday. The atmosphere of the festival was still great, even as people were packing up their tents, leaving empty spaces on the ground (how emo a thought!) and of course portaloos that were unusable due to being packed almost to the surface with various unpleasant things which I won't go into. Much friendliness and craziness ensued, including bread roll fights, and incidences involving Dave's car and rolls of toilet paper!

www.lostthepiotonline.co.uk
for ALL your punk rock needs
clothes / music / shoes / gigs
live review live review

THE JERX

?, Final Blueprint,
Sempe Fi, The Version
Corby Raven Hall
4 August 2005

OK, so I missed the first band…oh well…I had to work late…wish I hadn't been there in time for Final Blueprint though. This young band used to be good - sure they play Emo/post hardcore pap but they were enthusiastic, they were passionate and they were a good band to watch but now; with a set littered with covers, they just seem to have lost momentum! Their cover of My Chemical Romance brought tears to my eyes…no wonder their bassist walked out of the band afterwards…

Sempe Fi up next - now I'm a little biased because I'm actually the lead singer and guitarist for this band…but hey! WE rocked!!!! We have played better gigs, sure. We have played the same songs, at the same time before…but hey…its punk, we're only there to have fun and the kids seemed to love it. A shorter set than usual saw us ditch Harry Krishna for the fist time in SIX years!!!! I love that song!!!! We ended up thrashing out all of our original material (including new Meteors inspired - Dancing With A Chainsaw!). WE fucked up as a band, often forgetting where the songs ended but at least the people watching didn't have a clue. 'SKABC' had the kids skanking, 'Surferosa' had them confused - desperately seeking the Beach Boys and Pixies references we made before playing. 'Talk To Frank' had my good friend Josef blushing because I dedicated it to him (a song about meeting up with old friends), 'Dancing With A Chainsaw' had them confused (none of the kids had heard that sort of rock n roll) and 'Sempe Fi (Hate Your Own)' left them bruised, battered and baffled with our punk rock political rhetoric. Our choice of covers left a little to be desired…Crack Rock Steady, Don't Drag Me Down by Social Distortion and finally, the piece de résistance…our ska/hip hop version of Sweet Home Alabama.

Next we were treated to Austrian touring band The Jerx next. Imagine if you will - Lostprophets. Now remove the pretentious hair styles and idiot attitudes…now add charisma and if you will a lot of passion and the right amount of creative talent…they were good. Mainstream material! This band was musically as tight as a gnat's arsehole!!! (Despite their lead guitarist having to go home because of serious family problems) A band I will be looking out for again!!

The last band on…bastards! My drummers old band…the band that kicked him out for some unknown reason played last…have scrapped all the decent original material they used to play (when they were good) and now stick to doing Blink and Taking Back Sunday covers…badly!!! Wish the night had ended on a high…let's say…if Sempe Fi had closed the evening!!!!!

YOUTH

Skinny Puppy

Nottingham Rescue Rooms
9 August 2005
JONATHON

Industrial legends Skinny Puppy promised from the outset to be a worthy ticket - indeed, there seems to be no stopping these guys, to the disappointment perhaps of the political and musical establishment. Despite having broken up for a few long years after the tragic death in 1994 of Dwayne Goettel from a heroin overdose, they still returned in strong form in 2002, with "Greater Wrong of the Right".

Tonight got off to a mis-start, the gig being moved from Rock City's basement, to the next door Rescue Rooms, which while a better venue than the basement for a band like Skinny Puppy, was far from ideal. The place was packed out, as the place was still way too small for the number of people who were in attendance. That, combined with a too-low stage, is never a good thing, meaning I struggled to see at times (why do goth guys often seem to be so damned tall?).

That said, Skinny Puppy put on a great show, easily meeting their reputation as a live performance. The set was a varied one, with newer, more accessible tracks such as "Pro-Test" fitting in well with decade-old 'Puppy, such as "Hardset Head", the synths, beats, and sampled riffs making for as intense a show as I've seen.

This was aided by projected videos that added to the effect, comparing Hitler and the Third Reich to George Bush and patriotism. Another showed scenes of the uglier side of war in Iraq, punctuated by a graphic of several human figures marching calmly forward, to be obliterated one by one by a gun's fire. cEvin Key and OhGr have never been afraid of using the grotesque, especially if used to make a point, as was seen here, and in OhGr's performance.

Nor are they without a sense of humour. At one point, OhGr donned a GI's helmet, and two aides, scarves around their heads, mid-east style, proceeded to jump him, and make like they were killing him, very Punch-and-Judy - like.

Overall, despite the venue - they should have been in the Main Hall, really - a great gig, well worth the ticket price, worth even the large taxi fare I had to pay!

live review live review

Demented Are Go

Lucifer Star Machine,
Red Sharks
Leicester Charlotte
20 August 2005

A good start to the night began with the quiz machine taking all my money! (well, £3 of it) just because I kept fucking up and getting the questions wrong!!! And twice it was the question just before I would've gotten my pound back…o well never mind…

LSM started the night off with some awesome heavy rock'n'roll. Dirty, distorted and if they didn't have an arsehole for a front man…they'd be DAMNED good!!! The music was ace (and their rhythm guitarist helped me out with a few of the questions on that bastard quiz machine) but with a singer whose in between song banter was solely "fuck, cock, cunts, fuck" alongside getting his arse and cock out…wish he'd rolled around on the dance floor and serrated his ring piece with the pint glass he smashed! Well, bugger that…I'll see them again but I'll be ignoring the vocals) and sticking to the good guitar riffs!

Up next? The Red Sharks!! I love this band…for no good reason apart from the fact they do play some damn good time rock'n'roll!!! Songs about sharks, Jet Li and a Cliff Richard cover (which was dedicated to me after I interviewed them earlier in the evening) had the crowd warming up, the beautiful women to the front and me embarrassing myself dancing to Cliff Richard (I blame my mother - constant Cliff records in the car as a young child!). A great band with awesome stage personas! A bass player who has ADHD and a singer with enough personality and sheer rock'n'roll soul to make a crowd have a damned good time…even if they ain't dancing!

The last band on, Demented Are Go, were the band most people had some to see tonight (it seemed some people hadn't come to see a band at all and just stood by the bar all night) and they were a bit of a disappointment…a stroppy drummer, a temper tantrum of a singer but hey…they apologised and played on until half past midnight with some awesome showmanship.

Because of the stop/start attitude tonight; the violence of the wrecking was dissipated and watered down due to the lack of continuity. The songs were well played with a whole range of songs played from their repertoire (from the early days through to the new CD out in the autumn). My ears hurt from the intensity but my arms don't hurt enough from wrecking. Wish they'd been more professional and determined to enjoy the show instead of getting pissed off…but well done to the singer for apologising that he was "on his period"…a comical moment that had my friend Stacey glaring evilly at anything with a penis - daring them to comment.

ROCK CITY - TALBOT STREET NOTTINGHAM NG1 5GG
TICKETS LOST OR STOLEN

Dropkick Murphys

The God Awfuls, Bouncing Souls
Birmingham Academy,
Leeds Met Uni,
Nottingham Rock City
4/5/6 March 2005

Well, as the dates suggest; I spent an entire weekend following the Dropkick Murphys around the country: getting drunk and getting lost, meeting old friends and making new ones, hearing new songs and then forgetting the names of them!

Well, where does one start? For 96 hours I was on my own little punk rock package holiday; so I may as well start at the beginning…

Friday 4pmish: Dunk and I set off from Sheffield train station, laden with beer and anticipation (I've loved that word ever since Rocky Horror!!!) and so set off on a packed and sweaty train! After a couple of beers and feeling a lack of conversation we introduced ourselves to a stranger sat opposite…Andy the Accountant! This guy was pretty cool, he showed us where we could find a real ale pub in Birmingham (where we set up base for the next few hours) which was fucking awesome. Then after we ran out of conversation about real ale (and Andy reminiscing about his good old days in Cardiff in the '70s) Andy headed off to another beer festival and we headed back to the bar.

Prior to even leaving Sheffield, I'd placed a request of the Murphy's website forum thingy asking if there were any kind DKM fans who would be willing to put Dunk and I up for the night (with the tempting offer of a full English to be cooked by us as a thank you) before we discovered that the 23:10 was still running. Well, I received an e-mail from a girl called Abbie who offered us space on her floor to crash and that a full English would not be necessary as she was vegetarian. Cool you may think…

As we left to join the queue to get into the venue I felt a tug on my arm…it was a 14 year old Abbie…all I could see was Trainspotting running through my head…I felt weird for a second but then realised we had a train to catch…thanks for the offer though!!

In the venue, after hanging around outside for what felt like an eternity (hawking my fanzine and drinking Guinness - why they don't let you bring your own beer into a venue I'll never guess - and talking to the touts…who were very nice and cool…selling tickets £3 cheaper than they were on offer for on the door!!)

DON'T - I repeat - DO NOT ever call your band The God Awfuls if…you really are that bad!! (three consecutive nights tell me this…it wasn't just that one night) I thought they might've been being ironic or something; not literal!!!

The gig; fantastic!!
The fans; fantastic!!
The (other) bands; fantastic!!!
(that's the problem with writing a fanzine…everything you tend to write about seems to be something you're a fan of…).

Bouncing Souls kicked off my evening with awesome renditions of East Coast, That Song, Private Radio and True Believers. Even though Manthem was as nonexistent as the band's onstage enthusiasm I still had a great time pogoing to this great band!!! Even had an old school punk telling me he thought the bouncing idiot school of dancing had closed in the '70s…you're wrong old timer!!

I'll leave the DKM 'til the end to save repeating myself.

After the gig, we frequented Birmingham alternative haunt Scruffy Murphys for a few more beers and a carryout! 'Twas awesome, met some cool people from the gig, sweaty people in general and I think we spotted the tramp who was outside the venue prior to the gig sitting in the corner guarding a couple of pints! We left when we realised the time and the fact that I didn't much fancy our chances of two sweaty drunken punks managing to convince Abbie's parents we were school friends so ran for the train. When we got back to Sheffield it was straight into another drinking establishment for some more drunken debauchery…I'll have to leave the tales there for tonight because after that first pint in the Casbah I have little to no recollection of the events of that night…apart from Dunk getting friendly with a dog…

I woke up with the mother of all hangovers at 11am the next morning. 20minutes later and I'm out of the shower and still no better. 4 cups of tea and a packed bacon sarnie and I'm off…off to Leeds for the second night of Murphys goodness!

I arrive a little early and decide to walk around aimlessly because Leeds in my experience makes no sense whilst hungover! So after finding nothing to interest me I finally ask for directions to somewhere punk rock and end up in the awesome shop - Out of Step - where I see to my amazement my fanzine is already for sale and so I my friends' - Got the Fidgets - so I bought a copy of HeartattaCk (an American fanzine with some diabolically sexist feminism rants) to read as a drank more tea.

Being along in a strange city, warmed with tea and confident because of the Guinness I embark on a mission…talk to random punks. I met Mike who, with his Mohawk, tattoos and piercings is one of the least likely characters I'd have thought to be writing the weekly pensions bulletin! I met others, but by that time I'd had a lot to drink again and Lorna had showed up, so after she stopped teasing me and handed over my ticket it was straight back into the venue to have my eardrums melted.

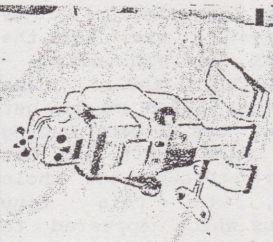
Where I found out just how uncool my childhood was! Stood next to me was a 10 year old girl with her dad. She had begged and pleaded to come to see DKM last year and failed because her father said she was too young…but now at the ripe old age of TEN she was at the front of the balcony singing her little heart out and knowing more of the words than Al Barr probably knew! What a girl!

I was tired and sweaty after the gig, so in embarrassment I hid my bottle of bitch-piss (alco-pops or WKD) that I was supping in hope of gaining some caffeine hit…didn't work, but I do remember falling asleep listening to the Stray Cats!

So, you may think why would I do all this to myself? Well, the answer isn't obvious; it's more a concoction of various excuses all peddled off as a logical and well mannered moot point…and it basically boils down to this…because I want to! It's that reason and this fanzine that has made one of my good mates of the past five years verbally abuse me whenever he sees me (even crossing the street to do so at some points) all because managed to get an interview with Bouncing Souls (which you can read earlier in this same publication). It didn't go great, mostly because beer, lethargy and exhaustion where getting to the both of us!

The Sunday night gig was cool because it gave me a chance to show Lizzy, my girlfriend at the time, what real punk rock was like after she took me to see Taking Back Sunday. I think the Dropkicks won her heart…or maybe that was the schnapps she'd been drinking?

DKM…well I may aswell some up the entire shows here to save myself repeating myself. Spirits Away and 21 Guitar Salute opened up proceedings (which I was a bit disappointed by because I was expecting Cadence To Arms) leading swiftly into Upstarts and Broken Hearts, Blackout and Heroes From Our Past. They bulleted through all their great tunes: Curse Of A Fallen Soul, Fields Of Athenry, Good Rats, Barroom Hero, Boys On The Docks and Skinhead On The MBTA (to which I was on stage every night) alongside several new ones (to which I can't remember the titles). In Nottingham they even played Streets of Boston (which I don't remember from any other night) one of my favourite songs; even if I do prefer the version that The Business did of it!



00048

29

live review live review live review

ADDITIONAL

DROPKICK MURPHYS

The Explosion
Northampton Roadmenders
25 August 2005

OK...there I was checking my emails after work on this sunny Thursday afternoon...looking forward to the prospect of a staff meeting at the nightclub where I work when I stumble across an email telling me that the DKM are playing in a town 20 miles away...with the doors opening in an hour and a half! How had this passed me by? My favourite band playing so close (and yet seemingly so far!). I had to go!

I called around...only my cousin was free - so I thought what the hell! I'll leave my best friend at work and let him miss the Explosion (who're his favourite band) and I'll go on anyway.

I got there and there were shedloads of tickets still available on the door!!! Northampton is not exactly a town notorious for punk bands/fans (I remember that most bunks reminisce the time The Exploited played and hold that as their greatest punk endeavour!) and it confused me as to what they were doing there!

A tiny 750 capac. venue when I'm used to seeing them in gargantuan venues (well, 2500 capac.) so this was a nice change to see them more personally!

The Explosion were a disappointment, after all the hype my friend had given them...I wish I hadn't rushed my dinner! They were mediocre at times with a lack lustre performance...the only energy coming from the (mini moshing) crowd when a member of the DKM played drums for them! The guitarist was baiting one of the kids who he thought was being too rough (or something). And overall, they failed to impress.

The Dropkick Murphys were amazing! As always, I was near the front (and got onstage - although their tour manager asked me to get down 'cos I was having too much fun!) and was there through the whole set, to this tiny venue...which appeared to have packed out!

Boys On The Docks, Amazing Grace, Forever, Skinhead On The MBTA and Barroom Hero are the only songs I remember them playing from their earlier stuff - it was nearly all the new album...which is all well and good but the band know that the fans love the earlier stuff and some around me looked disappointed when there was a definite lack of it!

Workers Song, Kiss Me I'm Shitfaced and Citizen CIA got the best results and overall it was a damned good show...I just want more, more and more again!!!

The next time I see them...I'll be fervently praying (still) that they play Pipe Bomb On Lansdowne!

live review live review

The Filaments

FREA

rpora

d. S1 4JU (0114) 276

ROCK CITY - TALBOT STREET, NOTTINGHAM NG1 5GG TEL: (0115) 9...

rom

Guests

Brand new release from UK ska sensation

Pama international

BONE SHAKING DUBS
VS. SOUL-FUELLED SKA & REGGAE

brand new monsterous mixes by the mighty

Groove Corporation

previously mixed Bob Marley Dillinger Luciano Bim Sherman Sly & Robbie

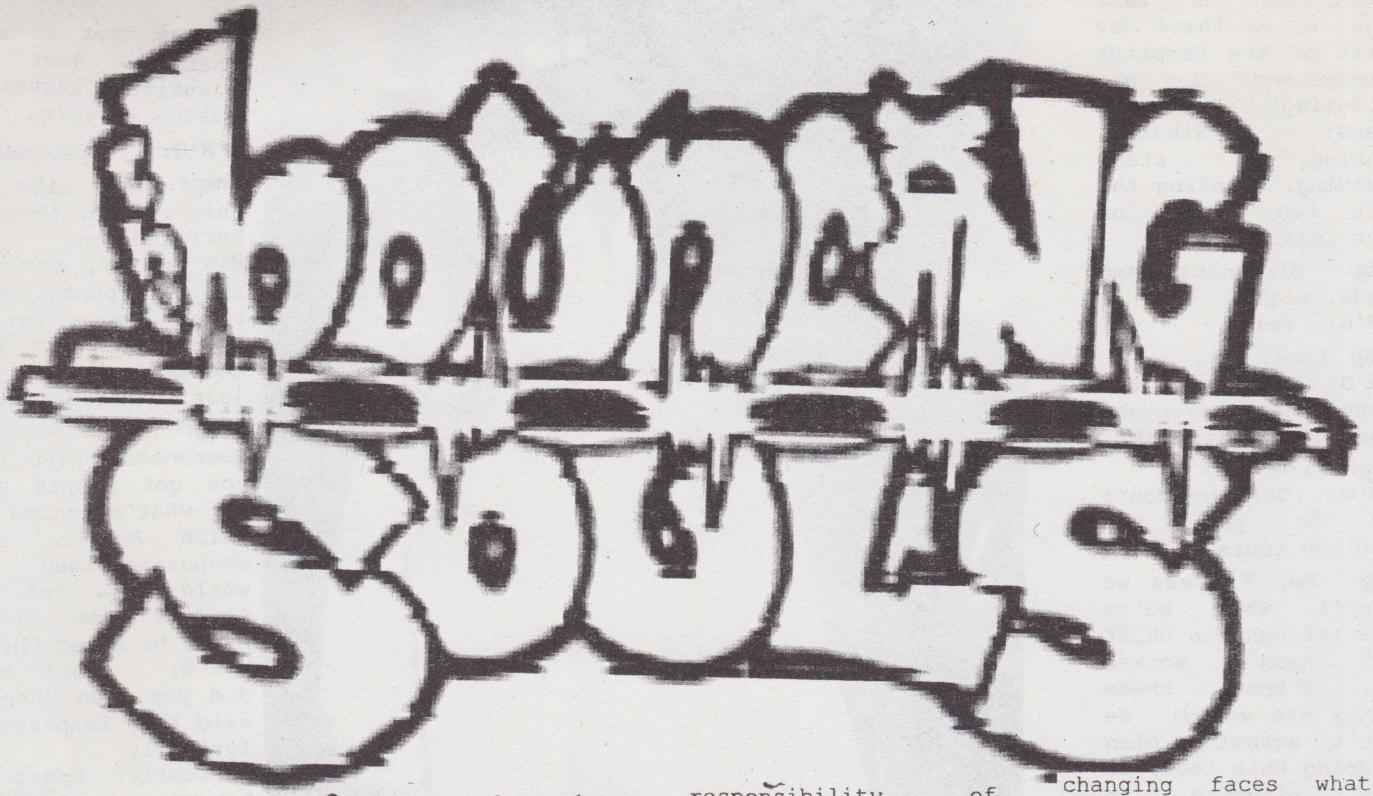
featuring members from

The Specials
Madness
Bentley Rhythm Ace
Style Council
Pop Will Eat Itself
The Leafers
& more

£5 (inc. P&P)

Available for £5 (inc.p&p) from
Jamdown Records 26a Craven Rd
Newbury Berks RG14 5NE

DUB STORE SPECIALep
Available now from www.pamainternational.co.uk



M'N'G: For the benefit of this interview in print…

Greg: I'm Greg and I sing

M'N'G: I kinda knew that already but thank you very much for clarifying that. How is it being part of the Bouncing Souls?

Greg: How is it? That's a pretty broad question. Well, I suppose it's like life, it's like everything. There's been so many different things and an amazing vehicle to experience the world y'know and to express myself and also to learn how to do a million things y'know its been a business, it's been a friendship. It's been hard at times 'cos we've been touring on this record for, well over 200 shows and I'm pretty over it

M'N'G: Anchor's Aweigh?

Greg: Yeah. Playing the same songs and not able to take a break from it and at the moment that's how I feel.

M'N'G: So you feel ready to record a new album?

Greg: Yeah, I'd like a change…maybe a step away from the last record and kind of reassess everything.

M'N'G: So what are your inspirations for your lysircs?

Greg: It's always been seeing life and going through life and always trying to figure it out, y'know? A search for peace within myself really. You express yourself through life because life can be pretty difficult at times and you can find yourself buried in the circumstances of life…where it can more than figuratively bury you. By writing your music, you can free your expressions; you can really kind of separate yourself from the muck and shit of the world, the worries of the world. Not by your music necessarily but by creating.

M'N'G: So would you aspire to vent your feelings through your music?

Greg: It's not necessarily an aspiration; I think you'll find it's something that makes me feel free. A sense of accomplishment in the world, like for example people are so driven by money and it's like, if you don't have money, if you don't have money at the moment, you can let that overwhelm you…or you can not let it control you and I choose to create. It breaks that money cycle to a point where it doesn't bother me anymore. The whole responsibility of money, a job or security or obvious things are surrounding you constantly and are being barraged at you…by breaking away you're given personal power that no one can change and no one can take away from you. So, for me, that's what's kept me ethically…when I was younger there was so much shit that I didn't want to do so when I started following this path, we just felt we were going to create something and do what we love and just keep doing it and it's ended up taking us all over the world so I fully live by that ethic now that I'm older, it works y'know.

M'N'G: So they would be the best things about punk rock? The people, the travelling? All this makes it worthwhile? The feeling you get when fans stick by you no matter what

Greg: Yeah, well they all were different and they all had their own personality which I think makes them more interesting.

M'N'G: 'Cos if you put the same record out every time… It'd be boring

M'N'G: Is the ever changing albums and changing venues and changing faces what makes this ethic so good to live by?

Greg: It's everything, y'know!? It's always the new experience, it's like that at home too…I've learned that through touring a lot you find, what ever it is, you find it in your day something to inspire…touring kinda taught me how to dod that. WWhen you're like, 'what am I doing? I'm just sitting in a parking lot and io'm gonna be here for 8 hours; what am I gonna do?' You gotta inspire yourself - it's a challenge but other days its like someone's serving you amazing food, you're in this plush hotel…you go through all these major extremes and you learn who you want to be in all circumstances. In all albums.

Do you find the hospitality different in different countries?

Yeah! England's OK, Germany is really good, Holland's pretty good. Germany is the one though that's consistently, always like dazzling you, it's like 'this one's the shit' (someone sound checked an out of tune guitar at this point and I think this is what he said) Sounds like you've been singing every night too! (I had -

this was the last night of my three day stalk of the Dropkick Murphys...and I was suffering)

M'N'G: Singing, dancing, stage invading, drinking the past two nights of your tour...

Greg: Birmingham and Leeds, right?

M'N'G: Yeah!

Greg: Cool

M'N'G: So, I've got a question that everyone seems to want to ask...

Greg: Fire away

M'N'G: OK, why don't you do your own headline tours?

Greg: No, I guess we haven't when we've come through the UK...it just hasn't worked out, y'know, these things are weird! We didn't actually plan on doing this tour, we were planning on taking a break but then the Dropkicks offered us this tour and it was short, we would share a bus, we'd just open up the shows, y'know, so this is just kinda the last minute kinda thing

Do you prefer doing these package tours which suddenly seem fashionable?

They just kind of turn up...we just get asked to do the festivals and so we do. But as far as scheduling goes; it doesn't always work out...somehow...it always seems like we miss this or we miss that.

M'N'G: Changing to something a little lighter...where did the band name come from?

Greg: It came from Doc Marten boots

M'N'G: How come you leap frogged the whole Oi! sound?

I think it's in there...not obvious in your face straight up Oi! but...Oi! was really just fifties rock anyway, kinda just changed a little bit with more focussed lyrics...it's in there...I mean - it's rock! That's essentially what Oi! is and that's essentially what we play.

M'N'G: Do you think people spend too much

time trying to pigeon hole bands?

Greg: Well, that's up to them. It doesn't change who I am or how I feel...it's cool to have people talking about you...let them say what they want. I try not to, but I catch myself doing it. It's a weird thing, you want to try and describe music and you start saying stuff like, 'well, it's punk, but it's kinda rock and its kinda pop',

M'N'G: So, it's popular punk rock

Greg: (groans) yeah, I understand it though and understand people have to describe music to some extent.

M'N'G: How would you describe yourself?

Greg: That is just...I'd have to say punk or rock...y'know punk rock. I don't know...that's kinda a difficult question...it's always easier to describe somebody else's music!

M'N'G: What inspires your lyrics? Politics?

Greg: Not really, although you do get those bands who are strictly political.

So would your inspiration just be the good times?

The lyrics that always used to inspire me were the ones that used to elevate you out of your whole world. You went to the show and you were just captivated...you walked away feeling totally inspired. So if I go to a show and someone's badgering me about the fucking president for 45 minutes or whatever...I mean, I can watch that on TV

M'N'G: I don't know enough about politics, so I won't bore you with that rhetoric.

Greg: That's the same reason why I don't bother with political lyircs. WE have a couple of, um, references to it...it's not that its not valid or important to us but it's just that I think with music there had to be a balance and there's a rare few that do it well. Bob Marley, he manages to address all those things that in a way that's just so beautiful instead of making it this...

M'N'G: Propaganda?

Greg: Yeah, like 'fuck this', 'fuck that' for half and hour

M'N'G: So, you think the punkvoter.com thing was a bit too much...trying to tempt the punk kids to vote just to get Bush out.

Greg: That was just an awareness thing. If you get people aware of what's going on, which America needs desperately...and the world does too, and America for sure...it can't be a bad thing.

M'N'G: Which bands did you mean when you said they inspired you lyrically and musically? Apart from Bob Marley who is just great anyway!

Greg: Yeah!!! Um, earlier on it was bands like The Clash, Toots and the May Talls (who apparently a reggae band), The Jam and all those early bands like Bruce Springsteen inspired rock and The Who and stuff like that.

M'N'G: What's your favourite thing about a gig? The people coming to your show to sing a long and dance or just the atmosphere?

Greg: Both of them for sure! It's great to share a moment with people and they're there and they're enjoying themselves and that moment is usually one of the best things about gigs!

M'N'G: And towards the end of interviews in my little fanzine I like to break away from the usually generic line of questioning

Greg: No not at all, but I do like things a little different...sometimes.

M'N'G: Well, the question is this...who do you think would win in a fight between a bear and a shark?

Greg: Bear and a shark?

M'N'G: Yeah

Greg: OK, I'm

confused! How big is the bear? Where do they fight? Start again…

M'N'G: OK, a bull shark who eats Indian housewives for breakfast, a grizzly bear who catches salmon all day or a polar bear who swims in the sea all day and catches seals and they're somehow in the same stretch of water…

Greg: OK, so who's fighting each other? The polar and the grizzly

M'N'G: No, that's your choice…you get to choose your ultimate bear for the fight.

Greg: Who would beat the shark? I have no idea…

M'N'G: How about the polar bear to be specific and not to confuse you.

Greg: Sure. Let's say the…the shark would get the first bite because it'd sneak up on the polar bear but in the end the polar bear would be really pissed off and he'd pick up the shark and throw him onto the beach

M'N'G: Not before hitting him on the nose

Greg: Yeah and the shark is just useless once it's out of the water so the bear can be cruel and watch it die a slow death

M'N'G: Or have some sushi

Greg: Cool

M'N'G: OK…is hell endothermic or exothermic?

Greg: What the hell?

M'N'G: Exactly!

Greg: No what do they mean?

M'N'G: Oh, endothermic is something that sucks heat out of something else and exothermic is something that gives off heat

Greg: (laughs) it's a funny question…

M'N'G: It's an important one

Greg: (laughs) Let's say…well if hell isn't a place then the question is null

M'N'G: Heretic

Greg: Hell is your own creation of your worst imagination…so it could be endothermic or exothermic depending on the way the individual looks at it…

M'N'G: Onstage, you always seem to be quite taken aback…almost extremely relaxed…whereas your bassist seems so enthusiastic…are you drunk or in awe?

Greg: Sometimes both, sometimes I could just be bored

M'N'G: Singing the same songs

Greg: Exactly…it's a million different things! I mean, hopefully I can be real and honest onstage. I hope if I'm bored I don't end up with people leaving, saying 'they sucked tonight…really regular!' but it happens so times. But when you tour so much…it happens - I'm a real person. Like, you lost your voice in two nights, so imagine me - where I have to do it every night for a month

M'N'G: So, are you looking at writing another anthem that could replace True Believers…just so that you can sing different songs each night?

Greg: We never have a plan for a set…but everyone loves that song, including us and so we play it more than other songs! But we never plan the way an album is gonna come out…it just comes out of what has inspired us at the time.

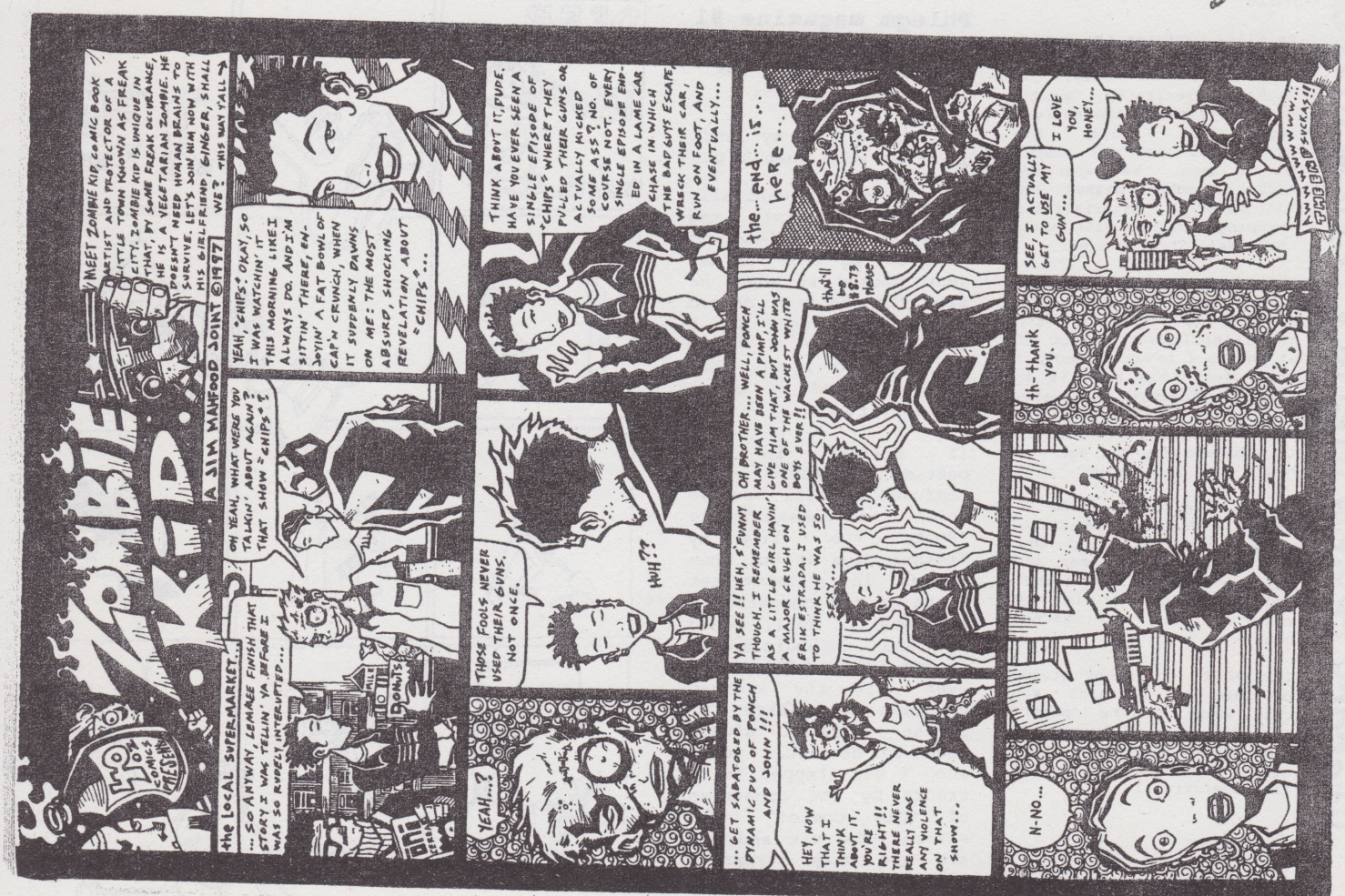
M'N'G: As a fan…if I saw you after the gig…what beverage would you most appreciate?

Greg: Water! Hot tea?

M'N'G: The first American I've met who has said tea!

Greg: That's it…that would be good.

Jim Mahfood's awesome Zombie Kid - Read it! 33


ZOMBIE KID
A JIM MAHFOOD JOINT ©1997
MEET ZOMBIE KID, COMIC BOOK ARTIST AND PROTECTOR OF A LITTLE TOWN KNOWN AS FREAK CITY. ZOMBIE KID IS UNIQUE IN THAT, BY SOME FREAK OCCURANCE, HE IS A VEGETARIAN ZOMBIE. HE DOESN'T NEED HUMAN BRAINS TO SURVIVE. LET'S JOIN HIM NOW WITH HIS GIRLFRIEND, GINGER, SHALL WE? THIS WAY Y'ALL
YEAH, "CHIPS"? OKAY, SO I WAS WATCHIN' IT THIS MORNING LIKE I ALWAYS DO. AND I'M SITTIN' THERE, ENJOYIN' A FAT BOWL OF CAP'N CRUNCH, WHEN IT SUDDENLY DAWNS ON ME: THE MOST ABSURD, SHOCKING REVELATION ABOUT "CHIPS"...
THINK ABOUT IT, DUDE. HAVE YOU EVER SEEN A SINGLE EPISODE OF "CHIPS" WHERE THEY PULLED THEIR GUNS OR ACTUALLY KICKED SOME ASS? NO. OF COURSE NOT. EVERY SINGLE EPISODE ENDED IN A LAME CAR CHASE IN WHICH THE BAD GUYS ESCAPE, WRECK THEIR CAR, RUN ON FOOT, AND EVENTUALLY...
the... end... is... here...
OH BROTHER... WELL, PONCH MAY HAVE BEEN A PIMP, I'LL GIVE HIM THAT, BUT JOHN WAS ONE OF THE WACKEST WHITE BOYS EVER!!
YA SEE!! HEH, S'FUNNY THOUGH. I REMEMBER AS A LITTLE GIRL HAVIN' A MAJOR CRUSH ON ERIK ESTRADA. I USED TO THINK HE WAS SO SEXY...
OH YEAH, WHAT WERE YOU TALKIN' ABOUT AGAIN? THAT SHOW "CHIPS"?
THOSE FOOLS NEVER USED THEIR GUNS. NOT ONCE.
HUH??
...SO ANYWAY, LEMME FINISH THAT STORY I WAS TELLIN' YA BEFORE I WAS SO RUDELY INTERRUPTED...
YEAH...?
...GET SABOTAGED BY THE DYNAMIC DUO OF PONCH AND JOHN!!!
HEY, NOW THAT I THINK ABOUT IT, YOU'RE RIGHT!! THERE NEVER REALLY WAS ANY VIOLENCE ON THAT SHOW...
SEE, I ACTUALLY GET TO USE MY GUN...
I LOVE YOU, HONEY...
N-NO...
th-thank you.
AWWWWW...
EWW @#$%&!!!

literary review literary review literary review literary review literary review

American Psycho

Bret Easton Ellis

Holy Shit! This book is fucked up! I've just read this book after my dad handed it to me (after my ongoing refusal to read the Harry Potter books) saying he couldn't get into it, but all some of his friends at his work (Carlsberg) said it was great, warped, but great...I'm inclined to believe them...on all counts.

The book takes a meandering stroll through the narrator's descent into hedonistic psychopathic high-living. Patrick Bateman's life is non-plussed...a high flying banker, a handsome charmer and a fitness fanatic...but an underlying psychopath who likes to indulge in sex acts involving lesbian sex (directed by him), meat cleavers (wielded by him), rats (administered direct to the vagina, by him, do not pass go and do not get $200).

Ellis' writing style is first person, often stream of conscience, which makes it quietly disconcerting as you find yourself becoming more and more involved in the mind of the character. The sexual scenes appear at first erotic...then suddenly sickening, the meetings and dinners, innocent yet with an underlying edge of uneasy sadist brutality! And the sudden and dramatic change from first to third person reiterates the urgency, the fear and the unadulterated insanity that Bateman feels growing, enveloping his world.

As Ellis captures the poison of modern trappings: the 'high life' of money, the latest electronic goods, designer labels, the perfect body, the drugs, the nightclubs, the 'in' places to be seen, the expensive facial scrubs, washes and tonics...the materialistic trappings that go with money and a Wall Street career.

This book may be 14 years old by now, and people are probably more familiar with the filmic dramatisation of it (which I haven't seen), I still feel this book is as relevant today...in the same way as I feel 1984's observations are relevant in this modern day and age. A head on collision with 'every' American's dream of money, wealth, success, possessions, false friends, fast cars, loose women and the top rung on that career ladder is satired in the most startling and obscene book I've read!

Imagine if the money greedy conglomerate bastards you read about in the 'papers each day where as twisted as this...thank god that what Ellis writes about is fictional...right?

40oz Collected

Jim Mahfood

Image Comics.com

40ozcomics.com

I'd never heard of Jim Mahfood...well, in retrospect I have because I own some of the work he's done on the Clerks comics...but I never associated a name with the art.

This is a collection, printed in 2003, of the mini comics that Jim has done for the summer Comic Convention tours. With short stories starring ZombieKid (the vegetarian zombie), Grrl Scouts and Rocket Boy and that lovable minister of funk, Smoke Dog.

This is great to read...and as it says in the introduction you can really see Mahfood's talents grow from strength to strength with each and every summer issue. The ending comic about how he caught the mini comic bug was cool as it reminded me of the bug I caught when I read my first fanzine!

This is well worth chasing down! Either from imagecomics.com or 40ozcomics.com because it is a great collection!

Phlegm magazine #1

Daniel Harrison

Paper.scissors.stone@btinternet.com

OK. So, I'm on my lunch break at work when I get this manically enthusiastic txt msg from a good friend of mine saying that he has just picked up what he says 'is the best damned comic I've read' by a local guy from Sheffield...so I say what the hell and he sends the copy to me.

It arrives in the post...my parents are confused as hell because it's addressed to 'Scotch Rob' (from my fresher days at Uni when I was in a permanent state of the opposite to sobriety). Well, based on the enthusiasm my friend showed...I wasn't even into the kitchen grabbing a slice of cheese (like I always seem to do after work) when I was stopped in my tracks by the greatness of this comic! The satire, the wit and the art are only surpassed by the content! Self-reflection, kids on Ritalin, crap parenting and the ridiculous expectations that young people have about University ("this will enrich my life so much by the life experiences I could not possibly have elsewhere"). Photocopies of psychiatric patients' drawings are disturbingly true to reality and warped in their subject matter and poignancy.

I've caught the bug. I've written this review 20 minutes after reading it and love it! The mag is "printed on paper from sustainable forests" and the front cover is a pulp made from hundreds of The Sun newspapers...

Your life will be better with this magazine.

Beat Motel

Premiere Issue

A5 - 64 pages - £1.50

crap@beatmotel.co.uk

As far as I can tell - this gentleman bought a copy of my fanzine because there is no other connection I can think of that would link me to this Ipswich based fanzine.

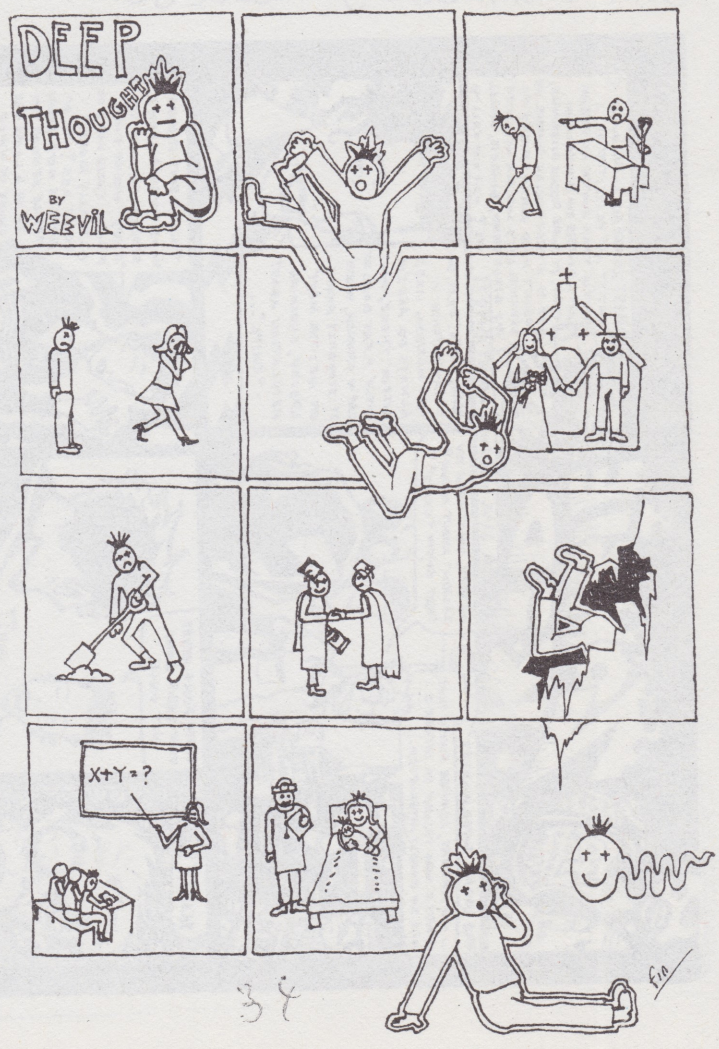
A fascination with poo and faeces humour prevails (which severely impressed me - I never realised how funny poo could be!) a claim to having "more columnists than you can shake a pooey stick at" may seem inflated but is justly deserved as you read page after page of columnist after columnist...everyone from the age of 14 to 40 is included and their opinions printed. It's great!

The 'zine is jam packed with articles, interviews, columns, random things from the internet...an even more random review of the film Showgirls...and for some reason the text being stereotypically tiny doesn't offend me...I can't read half of it because the print quality is as bad as my guitar playing in some places...but it's full...I just hope he's kept enough content aside for issue 2...which I will be demanding arrives on my doormat ASAP!

Chop Chop #3

A5 - 40 pages - £1

I saw this "compendium of illustrated curios by devotees of the sequential arts" in a shop window and thought it looked interesting enough to part with a pound for the pleasure of reading it.



It was interesting, it was enjoyable...but I haven't seen it around again. This is apparently the Nov 2004 edition...which I bought in March 2005...but then again - no complaints. Cartoons detailing everyday life to the eccentrics of the supermarket to the misadventures of pongo to the love of pollution in the winter because it keeps me really warm! It's short, sweet and fun

GO #4 + #6

Park Hill vs City Living + Digital

A5 - 28 pages - Free

I found these in the Lescar pub, Sheffield on separate occasions and always hope to find them each time I go in there! They make great reading and for myself as a student they are fantastic as they show a different, personal and loving aspect to the city that I am coming to call home!
Informative tales of walks along the canal, to the futility of the word "luxury", via tales of the loves and hates of Park Hill...#4 gives the reader a taste of the old and new Sheffield city blocks! Park Hill was once a glorious and futuristiucally modern block of flats...now it seems a dump...because the luxury that once was is apparently dated and out moded...but compared to the disposable 'luxury' flats along the canal - at least Park Hill has soul.
The Digitial issue concerns itself with the world of digital within Sheffield; from record labels, workshops and old game shops to bands and artistic groups who make up the future and passion of the evolving digital future.
GO! concerns itself with the City of it's heart...their home and inspiration.

Zombie King #0

Frank Cho
Image Comics

Holy Shit! Where else are you gonna see a zombie fucking a cow? A zombie that gets annialated by numerous shotgun blasts and in such graphic detail that Frank Cho manages with his awesome penmanship? Nowehere else - that's where!
Zombie King fucking rules! An experiment by a pharmaceutical company goes horribly tits up and creates over 1000 zombies of fucked up medical experimentation...
If you love zombies and conspiracy...you'll love this series!!!!!!

Sheffield Against The G8

This was handed to me in a record shop - it details the facts (and possibly some fictions) behind the G8 summit and the actions planned by the Sheffield groups...critical mass etc...
Informative and not dull...interesting on the bus

Army Of Darkness

Shop Till You Drop Dead

DDP

Imagine, if you will, if the film Army of Darkness had a sequel...and it followed on from the 'imaginative' captain supermarket ending...and it was launched into the future because of that god be damned Necronomicon...GROOVY
I love the whole Evil Dead...catch the bug yourself!!!!

Hoax #1

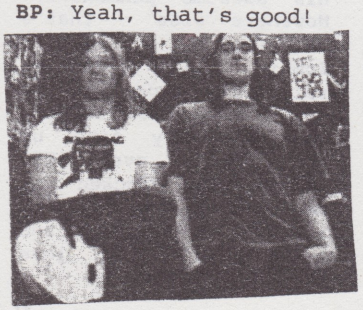
48 pages
Mental Note Press

I picked this up in London's Forbidden Planet the day I left for Italy...thinking some gritty pulp pressed comic would keep me entertained for more than the train journey to Stansted...how wrong was I?
Out of the five strips, I hated the first two...they left me baffled...no questions raised, no moral...no point.
The political ädsurdity storyline kept me entertained for a while but, again, I became bored by the standard political rhetoric...the fourth strip was an examination of the misconceptions behind cannibalism...this is what made this comic worthwhile! A scientifically based and interesting to read "treatise on a misunderstood behaviour" examines the taboos and the everyday occurrences of this beneficial and common practise. Well worth it...I am extraordinarily tempted to try and reprint it for your pleasure next issue...
The final strip, I have used in this issue because I thought it seems so little, prompts so little yet inspires so much. The block art style of it, the miniscule depictions of storyline and dialogue give me a different interpretation each and every time I read it. I love it, hope you do too.

WINNEBAGO DEAL

Winnebago Deal are one of those bands that are compulsive listening! They don't really interact with the audience onstage...more kind of like lure them in like the Pied Piper!

MOSH'N'GO: Hello and who are you?
Ben Thomas: Ben Thomas, I'm a drummer
Ben Perrier: Ben Perrier, I'm the guitarist and singer
MOSH'N'GO: How's the tour going?
BP: it's going well...cool...apart from being painful. (Ben broke his fingers a few days previous)
MOSH'N'GO: Does this headline tour compare to touring with Mondo Generator?
BP: That was pretty fucking excellent!
BT: That was easier because we were playing to a crowd that were already there, it wasn't us trying to draw the crowd in. 'Cos when you headline, which is cool 'cos it's your own show...it's harder in a way because you've got to lure people to come to your specific gigs!
BP: Yeah, playing with Mondo Generator was just awesome!
MOSH'N'GO: Are you happy with all the positive media attention and the fact that they can't pigeon hole you?
BP: Yeah, that's good!



MOSH'N'GO: Or the fact that you're loved on stonerrock.com.
(nods all round)
MOSH'N'GO: You've been called the heavy metal White Stripes!
BP: We're not so keen on that one.
MOSH'N'GO: I think it's because you have two members
BP: And we are heavy.

MOSH'N'GO: My advice when I was offered this interview was to bring some earplugs...is this sound advice?
BP: Probably...we are very loud
BT: I would think so, especially if you go to a lot of gigs! If you come and see us...you may not recover in time to see the next band. It's pretty loud onstage...but I don't know if it's really that loud?
MOSH'N'GO: I think I'll take precautions! Well, if this tour's going so well...how did you break your hand?
BP: I punched through a car window in Tunbridge Wells after getting fucking wasted! The other band, on before us, were just...it was bad shit!
MOSH'N'GO: How bad?
BT: They were like twenty minutes over their set time
BP: And they were just slagging us off onstage the whole time
BT: They fucked up our set because we were forced to cut short
BP: If we see them again, we might just kill 'em
BT: Watch out 'Headquarters'
MOSH'N'GO: What do you really aspire to do with the band?
BT: We have the resp...
Promoter: That was a stupid question. Ask some serious questions or I'll kick you out of here - you better start asking more sensible ones
BT: (ignoring the promoter) we have respect from all our peers. We get the most respect from our mums
BP: Especially now we're in magazines! She only likes the band now because she's fickle
MOSH'N'GO: How's Oxford for live music?
BP: It's good now, with people playing a lot of good music...but when we started up there was nothing. I think we were just the start of a new generation of bands. There were still a few real heavy bands hanging around Oxford.
BT: There are a few now that sound a bit like Fu Manchu and Kyuss
BP: And that can not be a bad thing!
MOSH'N'GO: What's the best/worst thing about an audience?
BP: Best/worst thing?
BT: There's nothing bad about people coming to see you play
BP: True, there is NOTHING bad about an audience only a lack of audience
MOSH'N'GO: When we're not listening to you...who do you recommend we listen to?
BT: Tokyo Dragons definitely
BP: They're our friends and they're good, very good!
MOSH'N'GO: What drink should fans buy you when they see you at the bar?
BP: (dreamily) Whiskey
MOSH'N'GO: Would you like to describe your sound in five words or a poem?
BP: I left school for a reason and that reason was music...not poetry!
BT: There you go our music in five words... "Left school for a reason"

MOSH'N'GO: Would you care to offer any last words for the interview?
BP: Amen. I was asked that question yesterday and I'll tell you the same I told him...I don't want to give any last words in case I tempt fate.
BT: But I do recommend everyone listens to Huey Lewis and the News!

CD reviews CD reviews CD reviews CD reviews

The Buff Medways
Medway Wheelers
Damaged Goods Records

A title track all about Wild Billy Childish' mother's cycle club from the 50s seems an unlikely title for an album full of songs under two minutes (or there abouts)...an album of songs that sounds like muffled (unfortunately) down tempo Ramones. The vocals and musical melody sit well with each other and the whole aura of the record is that you are hearing them play as if it was there last gig and you're next door eavesdropping on the whole thing.

'Karen with a C' a song about meeting a girl sounds like good fun...a basic rhyming pattern which is glorified with the use of the lyric 'cup of tea'...it tickled me for some reason...probably best not to ask why...just read the next review).

An album full of seemingly personally relevant lyric content and stealing a band mates girlfriends and writing twelve songs with just three chords. Masterful!

Clutch
Pitchfork and Lost Needles
Megaforce
(reissue)

This is the original Clutch 7" that's being released as a CD with extra glorious tracks...my knowledge of Clutch is hazy and Kerrang! based but from what I remember they were always described as sludgecore...at this time the connotations I draw to mind do not do this recording justice!!

Harcore from straight to finish; though there'll be no macho posturing as these guys play hard, dirty and sing the songs with a passion that doesn't falter from start to finish...especially on this CD which features the actual recordings of the original 7" through to songs recorded in March 2005 that show the same band, playing together and still firing off amazing songs as if they shared the same wavelength...the same inspiration...the same desire to make damn good music.

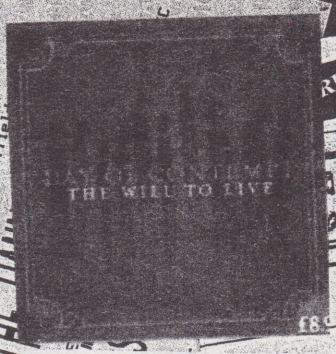
Apt lyrics and catchy music make this an essential CD to start a party, a good time or even to inspire the jaded...

Cristal Wrists
Demo

My friends gave me this CD shortly before they left the band due to irreconcilable differences (sounds like a divorce) but I thought they made up the best part of the band, they brother's backline dynamic held it all together.

This recording could be considered new romantic in the same way a goldfish would be considered able to remember pi to 289 decimal places...new romantic is the closest comparison I can give without plugging your ears into the CD....

The songs are good (my personal favourite being Hideous Mirrors - the CDs opener) but I feel the levels they've chosen after recording are were chosen by a blind, deaf and dumb man without an inkling of motor control...the drums are fine sounding but appear to be distanced from the rest of the band, the guitars are hardly clear and the bass is lost behind the muffled and garbled vocals (that sound as if the singer is trying to get his voice out through a sock)



Day Of Contempt
The Will To Live
Epitaph

Australian hardcore...in the vein of most of the modern stuff. There are some very fine harmonies on this mini-album. They catch the listener unawares between the sound effects at the start and end of the album. The shredded guitars juxtapose the sweet sound of the finely picked harmonies. Not my cup of tea, but I can see people who love the post hardcore stuff to love this...

Dropkick Murphys
The Warrior's Code
Hellcat Records

What do I have to say? My favourite band puts out another record...and as is probably predictable...I love it! So what if I've swapped my spikes for a flattop - DKM will still be my favourite band by miles!!!

Opener 'Spirits Away' is an adequate replacement to set opener Cadence To Arms...an original call to arms from the guys that fires up the heart with their working class anthems.

As expected, there is a littering of (well arranged) traditional tunes here and some humourous odes to the hard boys of punk with the song 'Wicked Sensitive Crew' telling us we don't have to be tough to be a punk.

This album seems touched by more though. More emotion tinges every other song, more passion comes through and their conviction to ethics shines like a beacon...even through the laughter and merriment. They include excerpts froma fans' 'Last Letter Home' before he died in the Iraq war. They include telling stories of how they were asked to play at a fans funeral...these heart felt moments in the sleeve are noticeable in the songwriting too.

The Dropkick Murphys have amazed me again! I don't think you should be without this CD...so grab a pint and sing along!

Hitechjet
600 Miles from...
In At The Deep End Records

"Is this the shit that's supposed to knock our socks off?" begins this offering from Uxbridge quintet Hitechjet.

Vocals ranging from harmoniously sung stanzas to viciously spat repitions heighten the immediacy and effect of Hitechjet's passionate opener '(Should Have Left You At The) Roadside'. I wasn't expecting it but there is such a wide spread of musical influence from hardcore punk, through emo/post hardcore (call it what you will) and just plain straight up rock!

The samples that litter the album are poignant and captivating throughout...they're not over done and wholly accentuate the music where actually using the vocalist my disrupt the mood of the moment ('As Though Nothing Happened') I especially thought the choice of the excerpt from Day Of The Dead was clever...especially just because a massive crescendo of glorious guitar...

They remind me of 12Rods in parts (though no one seems to know who the hell they are...they happen to be one of my favourite bands and specialised in progressive rock from Cincinnati) and then Taking Back Sunday and then full circle to the likes of ...

It's impossible to describe this band by comparison or pigeonhole...they escape all this by being

hallam Entertainments presents

innovative and intelligent.
I suggest you check these out SOON!!! This is not a CD for background music…it's too good for that!

The Jerx
Daughter
Independent

Emotionally charged rock with a fantastic edge of metal that infuses these elements into a better version of Lostprophets…a poor connotation but the easiest one I can think of to use at this moment in time…they sing from the heart, play surging riffs that crescendo to a great time and bring to mind the surging passion of Meat Loaf and the amazing musicality of Guns and Roses…
Their big Austrian radio hit, 'Alone' seems a little too sad and heart-rending for me although the crunching guitars and soaring guitars swoon the heart and soul and draw me in to their melodies and I actually enjoy it…so much infact that I want them to come back to the UK NOW so that I can see them again!

Ska-punk is the order of the day and with 'some chick who played violin on track 5…$50 for 3 notes - worth it!' it's a great sounding album that escapes the humdrum three chord stereotype.
Songs about love…love gained, love lost and love thrown away (by others - Elvis appears to be a man who has been burned many times before) the songs are never seemingly sappy and always interesting with the punk rock intensity that a neck tattooed, pink shades wearing guy can strum out of his guitar.
I've had this in the car for weeks now…and I'm not complaining that I can't remember where my Nekromantix CDs are because I'm really enjoying this album!
And with a singer called Elvis…what more need you know?

Millionaire
Paradisiac
Pias Recordings

Tim Vanhamel is apparently a one man legend…having played around Belgium, Antwerp and more recently Los Angeles…this guy has played with some influential groups and this record is produced by none other than number one fan Josh Homme. Wow…there's something cool to put on your CV…I hate press releases
The record is actually pretty good - it ranges from heavy rock to some of the lighter electronic of NIN (Tim even sounding like Trent on some occasions). The bass is driving and persuasive (especially on A Lust Unmatched where it is really catchy and gets stuck in your head quicker than jam), the use of electronics is not overdone and in some places accentuates the vocal synthesis applied. The drums pull through the myriad of melody to push a danceable rhythm which could see more movement on the dance floor than a bunch of preteens dancing to the latest Crazy Frog 'anthem'!
Millionaire sound like they belong in an age of drugs, experimentation and Lou Reed…but I'm glad I got hold of this CD because it is really intriguing in so many different ways…from the bass, to the harmonised vocals and bleeps to the confusion.

Left Alone
Lonely Starts And Broken Hearts
Hellcat Records

Wait, a punk band with emotion, honesty and compassion? From America? Especially one that sounds like it could've jumped on the Op Ivy/Rancid sounding bandwagon that seems ever so popular!!??
You could be confused that this is some crap attempt at lying…but it isn't…:Left Alone have produced a record that isn't all macho posturing and pretentiousness…it's an honest album the deals with love, loss and a 1962 Chevy Nova!

Nineteen85
High Calibre e.p.
Independant

A Corby band who have been in bands of many different guises over the years realise what has to be their best outfit wince Mr Hippo!!!! 6 tracks of great heavy rock, with trade off vocals between Ash and Steve, vocal harmonies and guttural tourettes style barking respectively; trippy pedals and double bass drum kicks give this EP oomph and zest that has left it on repeat for the last hour!!
My favourite track, Fuck the Evidence is great!!!! A real good time song (if you can have that sort of thing…sort of a juxtaposition methinks…)
Over all, the band pull off their sound…imagine a mix of jingoistic enthusiasm, Pantera, determination and fantastically recorded vocals! Even if Ash is sounding a little too Americanised!
Track this band down!

OJM
The Light Album
Go Down Records

This Italian group are good. They play rock and I think the fact they aren't inbred American yokels helps them out a hell of a lot!!!! They're Italian for one thing…they've taken the good bits of American commercial rock and stripped it down to it's bare, arse kicking, foot stomping rock n roll roots! There are innumerable times when my head was bobbing along to this record that I nearly crashed the car! I don't know if that's the best way to judge a good album or not…but that kerb sure as hell knows that I get carried away listening to OJM!!!
9 Tracks grace this release…which was all my little Corsa could handle…but I look forward to seeing these guys if they tour the UK again!!! And if you go, I recommend you leave your troubles behind because this is good time rawk!!!

Pama International
Dub Store Special e.p.
Jamdown Records

"A dub, rocksteady, ska explosion" is how Pama Intl's sound is described in their press release…bullshit…that doesn't even start to embody the beauty of their sound. The sound is so chilled, yet the layered guitars with the Hammond organ give it a body the best whisky distilleries would be proud of. This e.p. was invigorating and refreshing to me. A break from the psychobilly I've been listening to recently, I thought that Pama Intl's name dropping (members hail from such greats as Pop Will Eat Itself, The Specials, Style Council and Madness) was unnecessary!! The music speaks volumes and this e.p. immediately became the soundtrack to my summer (it even beat my favourite band - the DKM!)

End of the Century: The Story of the Ramones

Magnolia Pictures

I've only just bought this on DVD. I've been to the Showroom (independent cinema in Sheffield) three times to see this piece of punk rock nostalgia and three times is not enough. Anyone wearing Converse shoes, anyone with torn tight jeans and anyone wearing a leather jacket would probably not be wearing what they are today if it were not for the Ramones. A non-stop hits factory, a punk rock band whose formula was that of the great American pop songs and a story that this documentary film tries to tell.

That's right kiddies, End Of The Century is a documentary, featuring interviews with Joey, Johnny, Dee Dee, Tommy, Marky, CJ and Ritchie Ramone. Put that together with the footage of past performances and the outsider interviews from managers, label bosses and Joe Strummer and this 1hr 48mins of punk rock brilliance is compelling viewing.

You'll get to hear Dee Dee at his most unintentional funniest, listen in on Johnny's deliberation about control, witness Joey's shyness and see why Marky Ramone never was the sharpest tool in the box (he's a little picnic short of a sandwich).

This film is a piece of cinematography history! Not only with you see live footage, hear all your favorite songs but also hear the words of the most influential musicians this world has probably heard!

You'll laugh, you'll cry. You'll love, you'll hate. But most of all, you'll love the Ramones that little bit more!

Send More Paramedics/ Zombie Apocalypse

Tales Told By Dead Men (Split)

In At The Deep End Records/ Hell Bent Records

Holy shit. Who can argue with a CD that features the Cthulhu Calls by the .Bastard.Shit.Banshee Choir Of The Rotting Larynx? With some damned powerful riffage, some pint spilling fast as fuck drumming and such driving shredding that leaves your rotting brains spinning in the broken skull it calls home - Zombie Apocalypse fucking rule!!! They play with such ferocity, you can only praise the Lord that they aren't climbing out through the speakers and devouring your very soul as they turn your head with the magnificence that is the fact that they were formed by founding members of Shai Halud!!

Send More Paramedics grace the second portion of this Split release and they play their trademark zombiecore...soaring riffage and scarring shredding accompany haunting lyrics sang with eerie malice. There is not a dull moment as these corpses from Leeds tear their way through the living flesh of my ears and pound some gore tastic music upon my pitifully pulsating carcass...

You can tell I'm trying to keep this in theme...but all this release needs is honesty...and it's the truth when I say 'your life will be better when you buy this record'!!

The awesome hardcore never ends on this release and the musical interlude between bands offers merely as a means to heighten the anticipation of waiting for the next song! Get it while the taste of brains is still fresh!!

Small Jackets

Play At High Level

Go Down Records

Imagine the Rolling Stones, imagine BB King...now imagine a massive spliff, a huge bottle of Bourbon and you come close to the toe tapping, blues infested rawk'n'roll. The lead guitar seems to punctuate every dirty blues riff, the vocals accentuate the feeling of being lost in the music and the listener is...pleased...rather pleased and if one could sit through this CD again, one would be in a plethora of gratification.

I did like this album, it reminded of the first bands who pioneered the rock sound...bands like Led Zep, Kiss, Rolling Stones and some Jimi Hendrix.

These Italian rockers could be straight out of Detroit Rock City.

These Arms Are Snakes

Oxeneers or The Lion Sleeps When Its Antelope Go Home

Jade Tree Records

What starts off as an electronic, almost NIN sounding intro breaks into an A sounding song...going by the name of The Shit Sisters I doubt this would make the 'A' tracklist but it sounds good...the varying levels give the idea of an assault from bass and riffing guitars. The guitar harmonies sound twinned with weird assed effects.

The lyrics on this album are nonsequential, they a spits of fact, fiction and song. The overall effect is that of a more palatable At The Drive In...a band who mix nonsensical lyrics (still with an understandable underlying moral/theme)...the artwork is photographic, exploratory and apt. In some shots the image seems to suggest something about the song...then you think...no...what does a nude woman applying makeup have to do with a song about moving from a farm to the big city (that's the gist of the song).

This band seem to mix harcore scream/sing ABC and ATDI's musical lunacy together with intelligence, sharp wit and a switched on attitude to the world alongside a realistic world view at the struggle of working to feed...they capture my imagination with exuberance and exploration.

The penguin ate it's fish.

Punk-O-Rama 10

Various Artists

Epitaph

CD and DVD for a dirt cheap price. A good offering from Epitaph, although I think they could've chosen some better songs because some of them don't sound at their strongest (although I've found a rekindled like of Millencolin! And a whole new respect for TurboNegro!) And what the fuck is Hip-Hop doing here and I swear I heard The Smiths-ettes! This was the first time I'd heard Sage Francis and truly enjoyed the experience - their song Sun vs Moon was well informed and put on repeat on my CD player!

If you want a brief inkling to the sound that some of these bands produce...this is the CD for you...it may even inspire the wary to purchase some truly awesome punk rock (Warrior's Code by DKM anyone?)! The DVD is OK...doesn't make up for seeing a band live...

Viral Lode

Fragmented

Demo

I got sent this after...I don't know how...it was so long ago. I think he mentioned my review of a Panic DHH CD an issue or two ago and he thought I might like this...

I don't know if it was me or my speakers (I have a shite sound system) but it sounded like my speakers were farting the entire time. When the music thinned

CD reviews CD reviews CD reviews CD reviews CD reviews CD reviews

ROCK CITY - TALBOT STREET, NOTTINGHAM NG1 5GG. THE MANAGEMENT CANNOT BE HELD RESPONSIBLE FOR ANY TICKETS LOST OR STOLEN.

CD reviews CD reviews CD reviews CD reviews CD reviews CD reviews CD reviews CD reviews

out in some places I could make out some very interesting and pleasant industrial...but the dynamics were too think for me to hear too much...Viral L...if you're reading this...learn to mix the levels to a more acceptable (playable) level.

Give 'Em The Boot
DVD
Hellcat Records

This DVD supplies what it offers: rare, unseen live footage and the first chance to see Rancid's live footage in an official medium.
The images are mostly grainy black and white...but this contrasts with the excellent sound quality that isn't from the recorded CD. The songs shot in colour are the ones that suffer visually (I don't know if that's because they wouldn't show up very well or what...but they did seem to be just the psychobilly bands). Bands such as Rancid (obviously), Nekromantix, Dropkick Murphys, Tiger Army, Roger Miret And The Disasters are all present as well as some sorely missed bands...no longer together...such as F- Minus and Nerve Agents. There is also some amazing footage of Joe Strummer; on his Global-a-Go-Go tour, with Tim Armstrong and a moving piece behind the making of the Redemption Song video.
This DVD allows the viewer a chance to see some pretty well shot footage...a chance to see bands for the first time...to hear how badly a double bass can sound (unfortunately my favourite saccharine rockabilly band, the Horrorpops)...to see the embarrassment of a crowd surfer who appears at the wrong time...without getting sweaty. Not much of a compromise then...but I've seen most of the bands on this release and so if you're like me...I recommend that you buy it, if only to reminisce.

Plus, seeing Rancid and Iggy Pop do an acoustic version of 'No Fun' was educational.

Zamarro
Lust In Translation
Supermodern Records

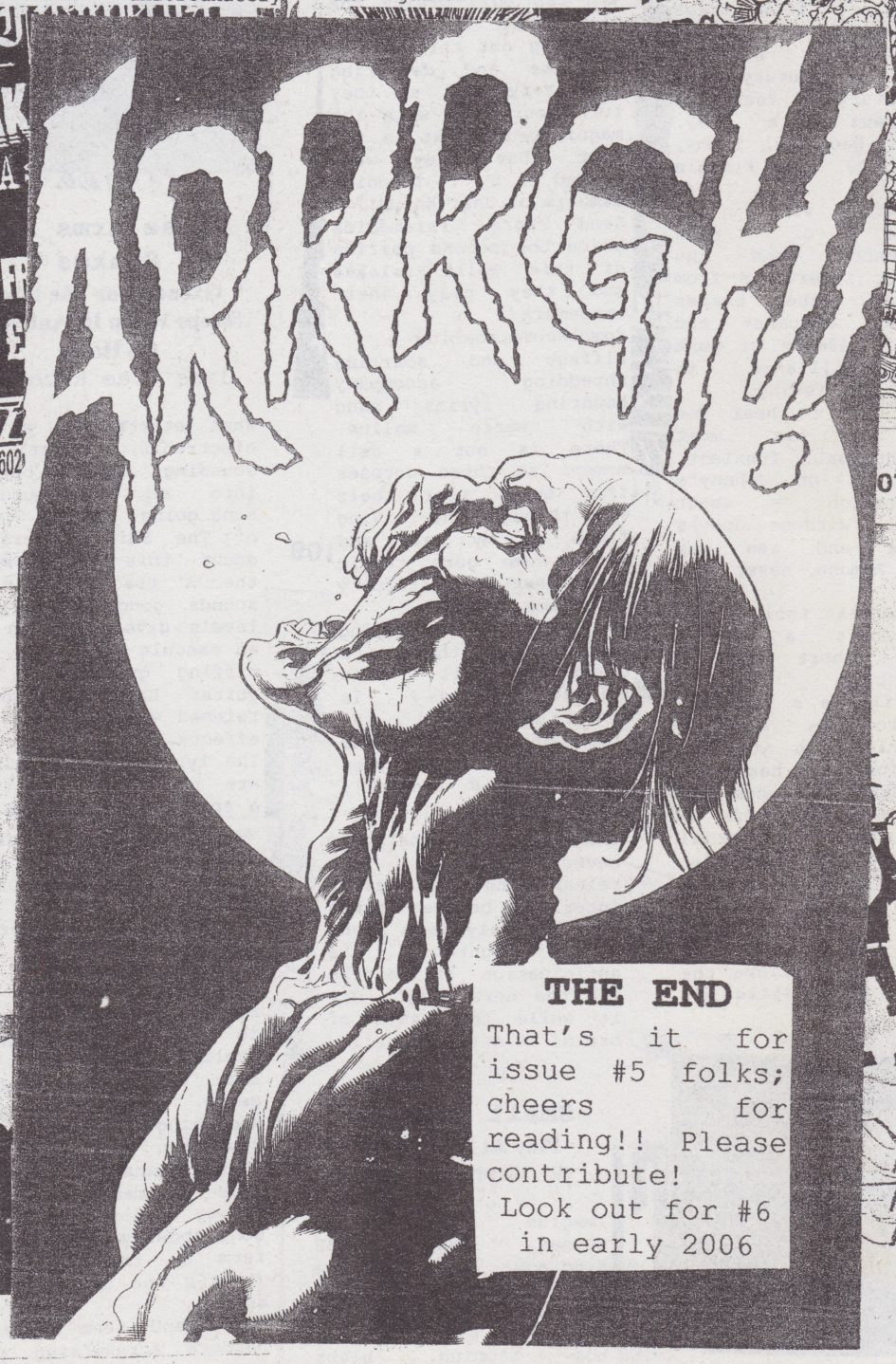
This band recently supported Motorhead during the Venice rock festival!!! No mean feat when you consider that when I saw them last October it was the mighty Sepultura who stepped up to the mark!
This band aren't as heavy as Motorhead but they do have the same raw energy that drives their heavy rock riffs home...right to the bass of your spine. They sound good, they are good...but unfortunately they're just as good as every other band out there doing this sort of thing. If you like heavy, dirty rock'n'roll you'll love these...if you don't...there are bands of similar quality closer to home.

FRIDAY 28th NOV

No Reply
2nd Demo
Premier Studio

OK, my cousin's band...not my musical cup of tea but they are getting damned good!
They play a kind of screamo/emo/post hardcore rabid hybrid concocotion...the kind that would never be allowed through customs if going through the authoritative channels. The guitar soars with harmonies and crunching riffs, the drums jolt the dead back to life and the vocals lett he band down. Where there's power and passion in the rest of the band...he lacks - I think he's trying too hard to put forth his political rhetoric. Well worth seeking this out on purevolume.co.uk!

I ran out of room to review: MOST of the CDs I was given...I'm so sorry!! I feel like a proper pillock! You'll see them next issue!!



THE END

That's it for issue #5 folks; cheers for reading!! Please contribute!
Look out for #6 in early 2006

MENT RESERVES THE RIGHT TO REFUSE ADMITTANCE. PROOF OF AGE MAY